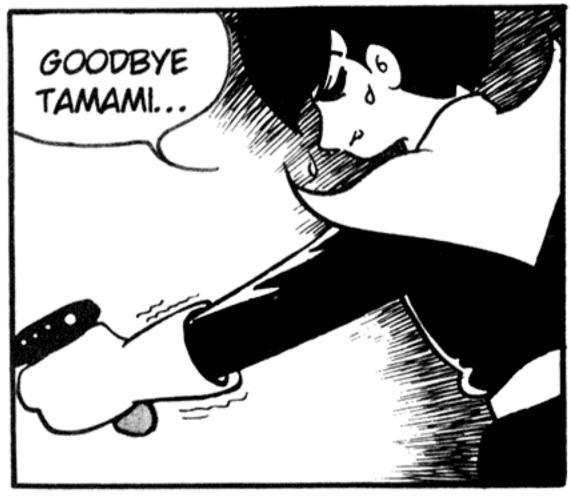




YOU'RE PROBABLY THE
ONLY MOOPIE LEFT IN
YAMATO—THE LAST ONE.
TOO BAD YOU DIDN'T
TRANSFORM YOURSELF
INTO A FLOWER OR A
CAT OR A DOG.

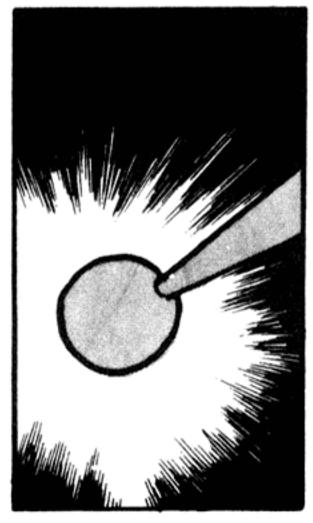






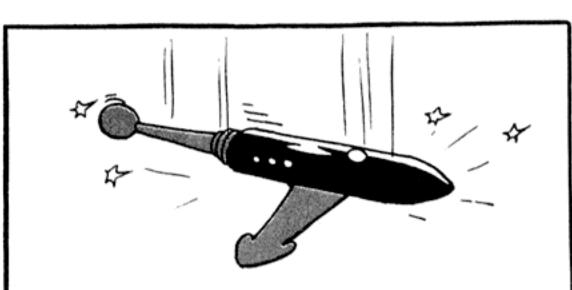


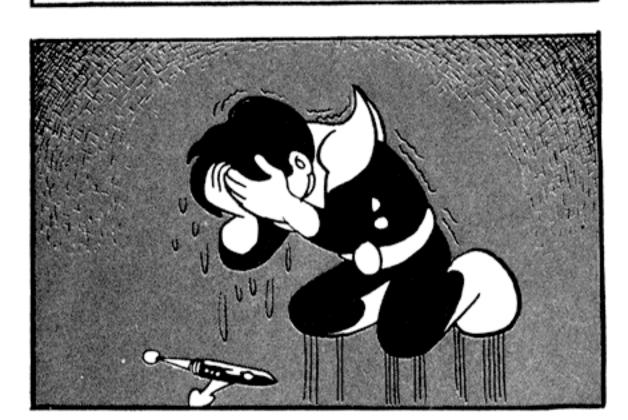


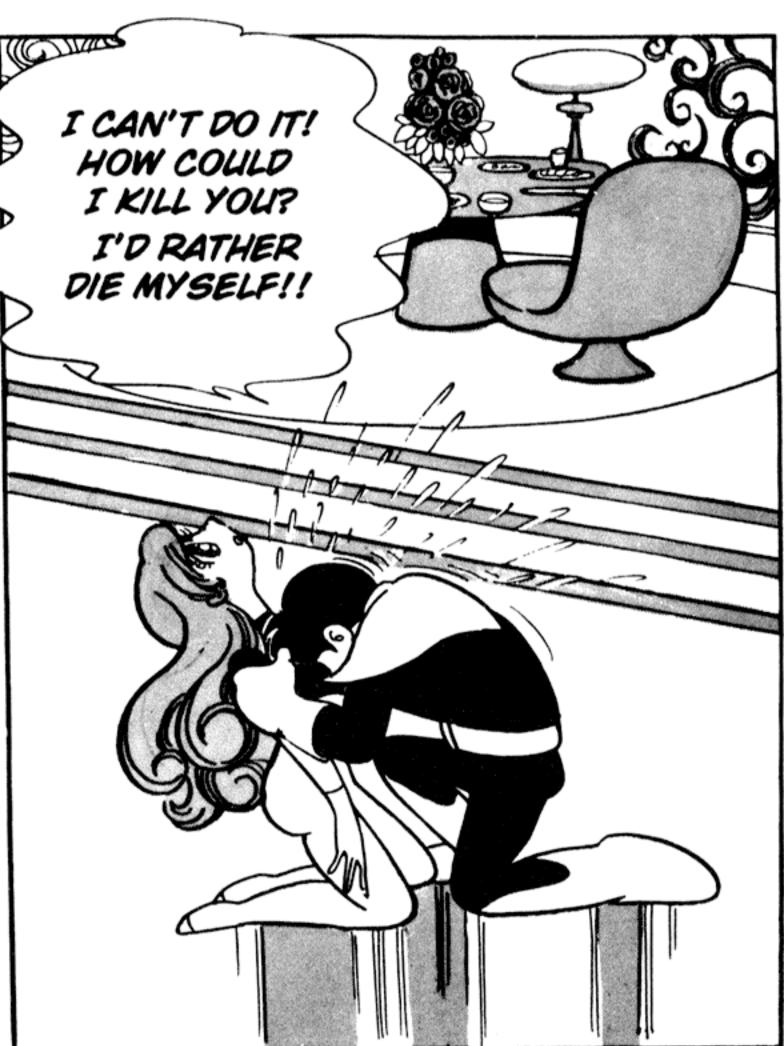


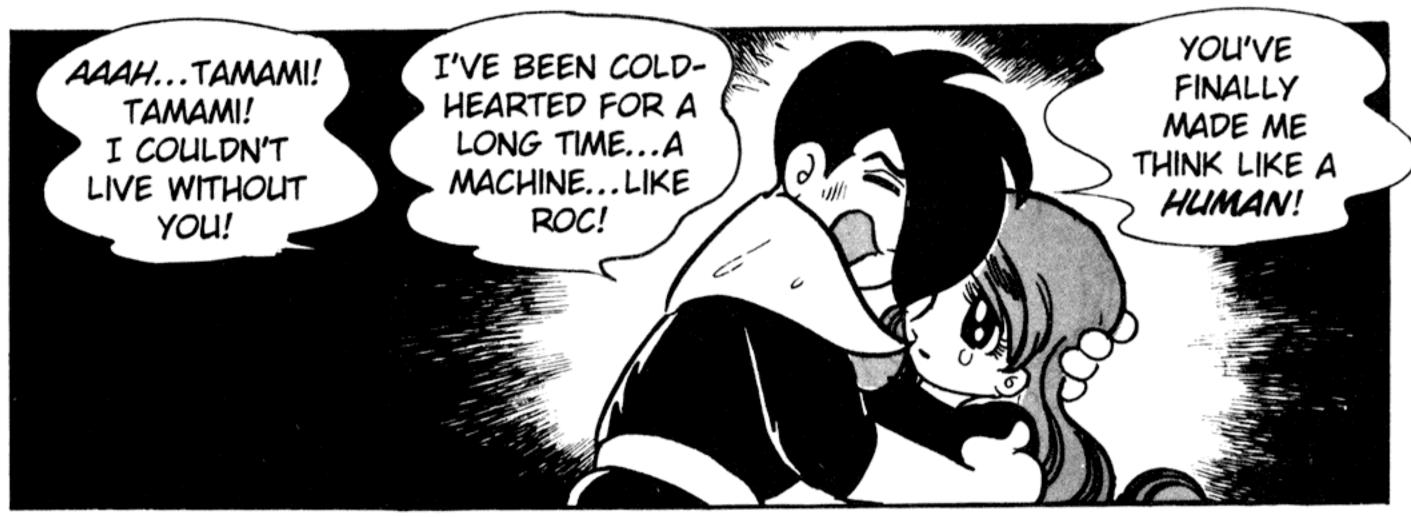




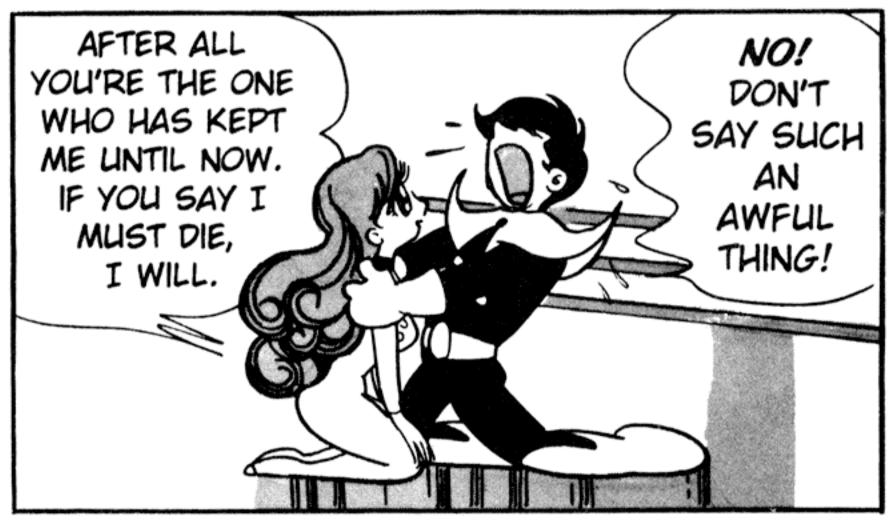




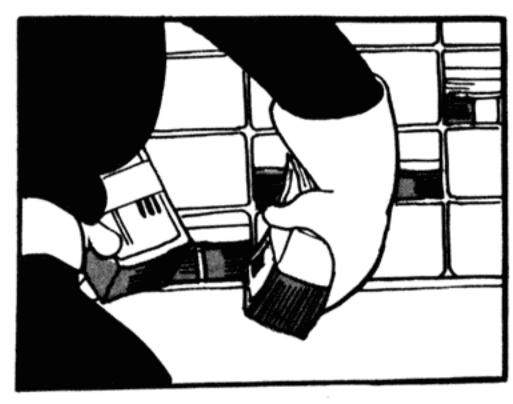




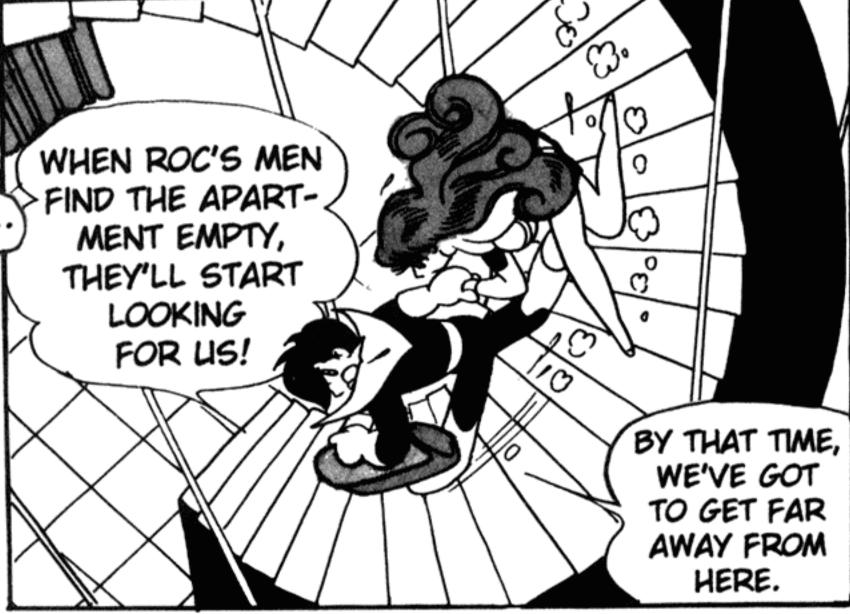




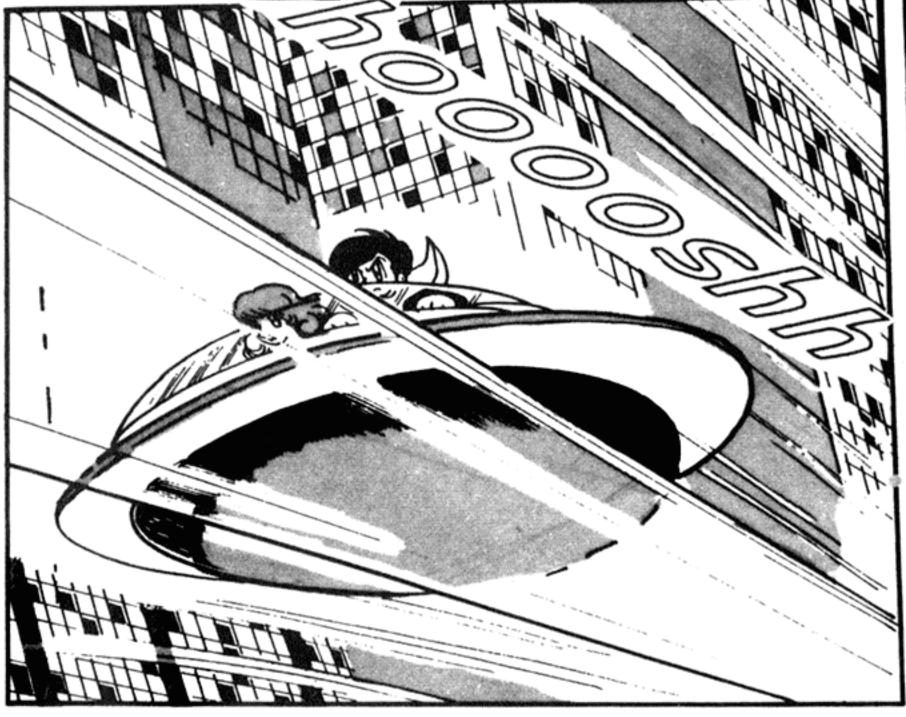




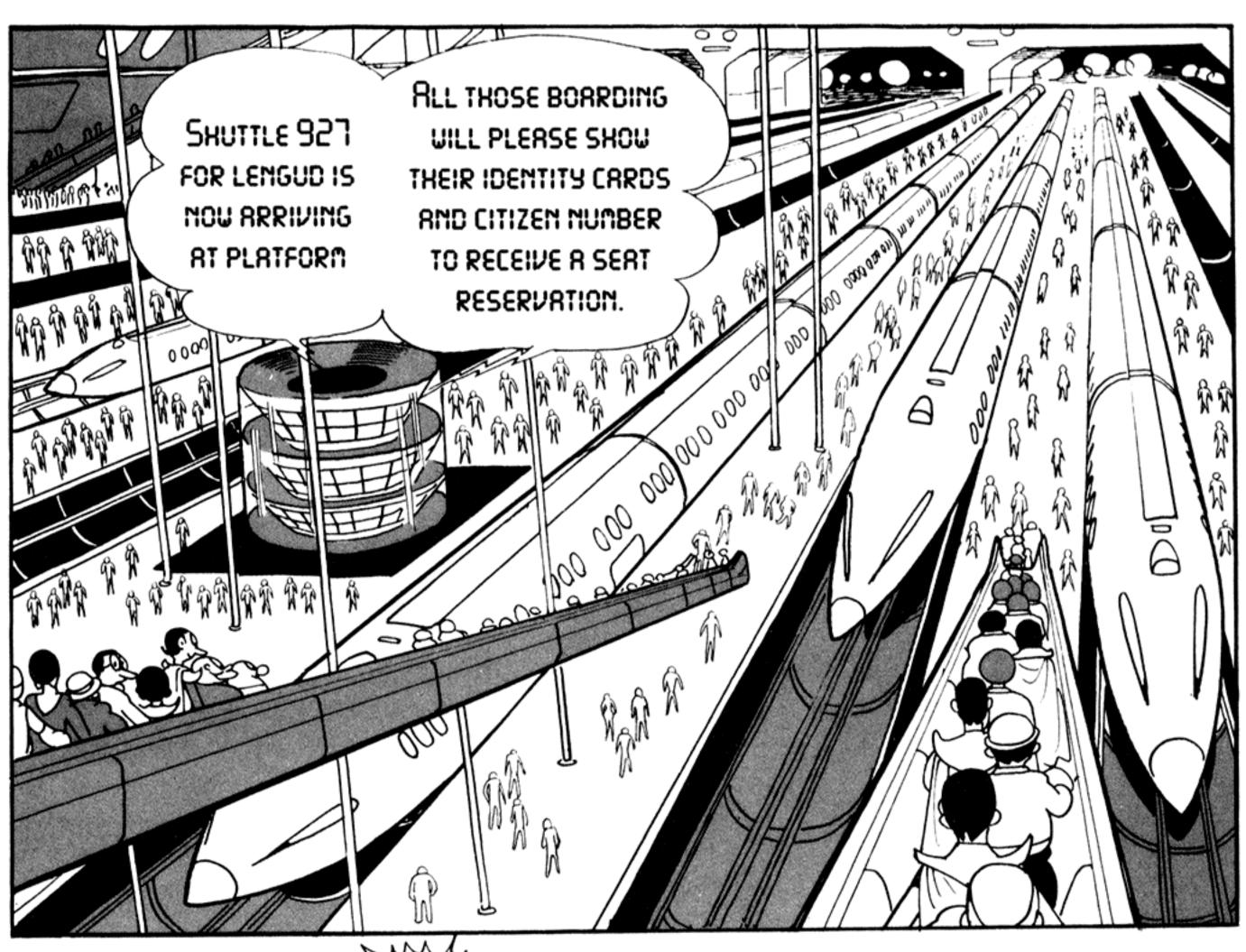










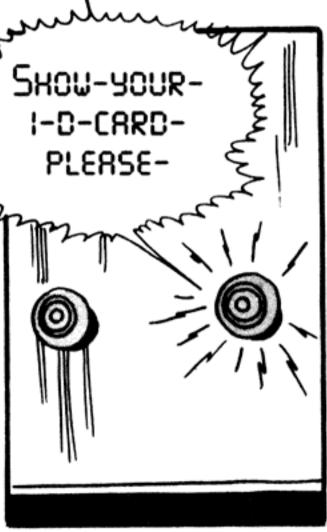




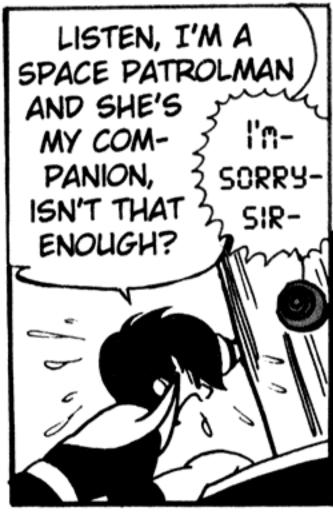




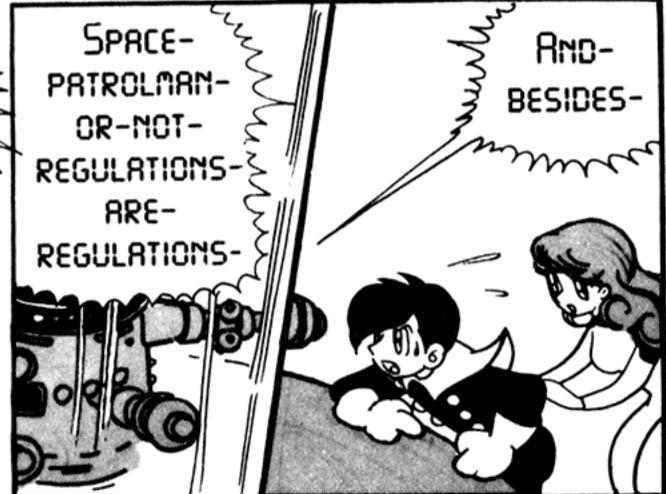


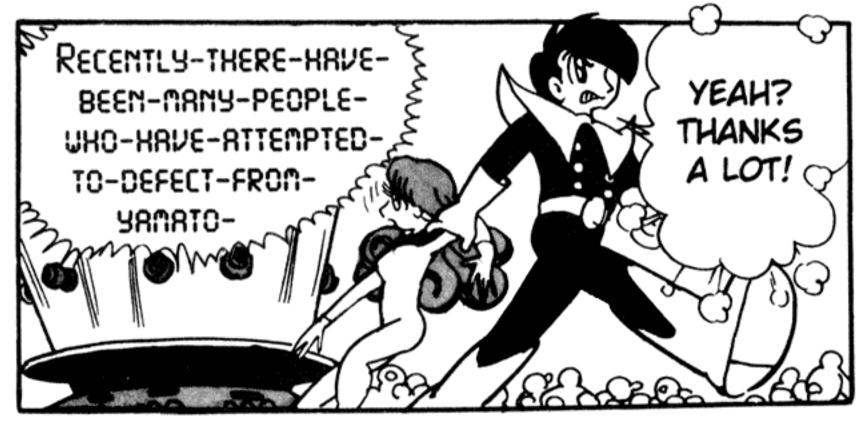
























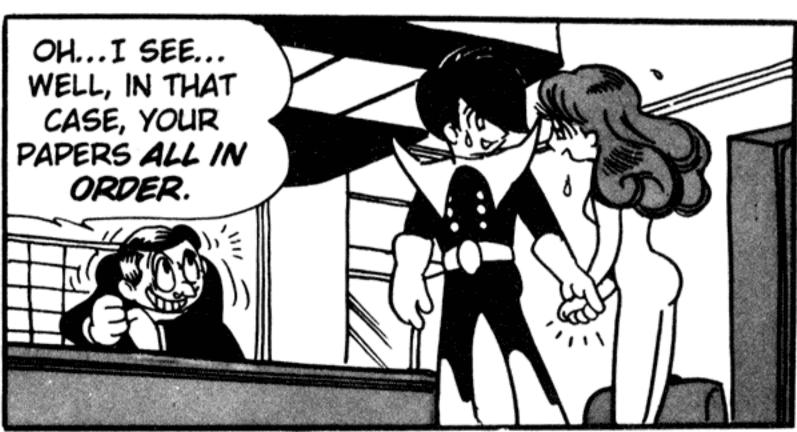


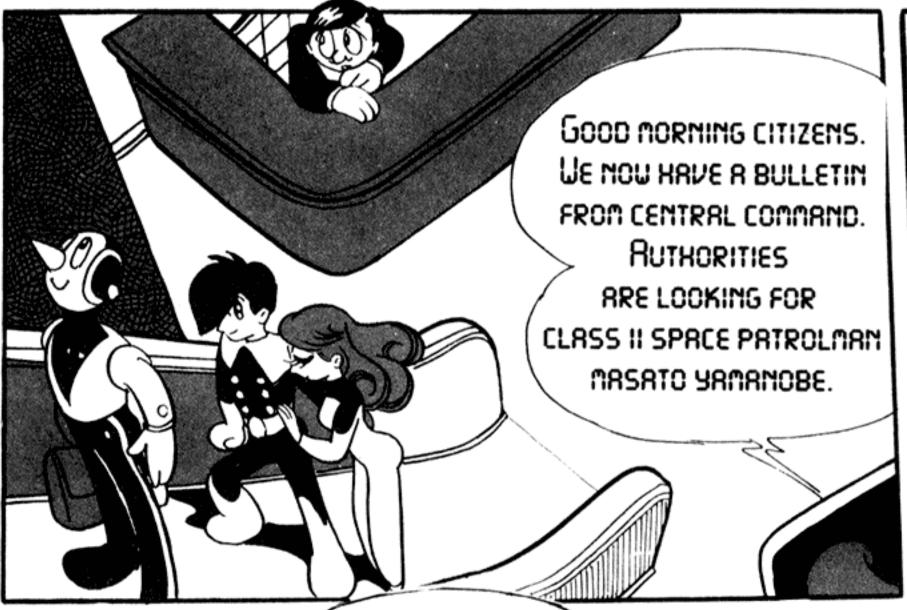






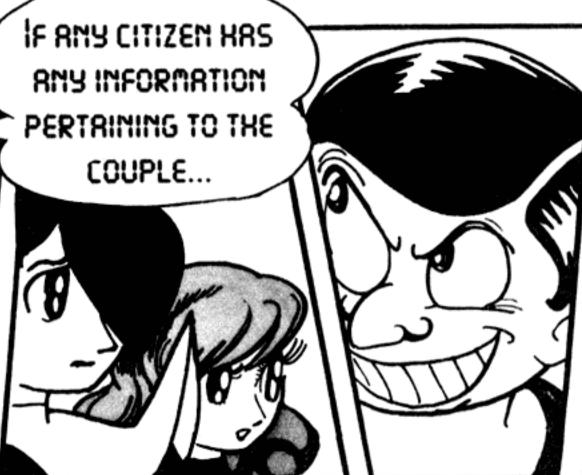






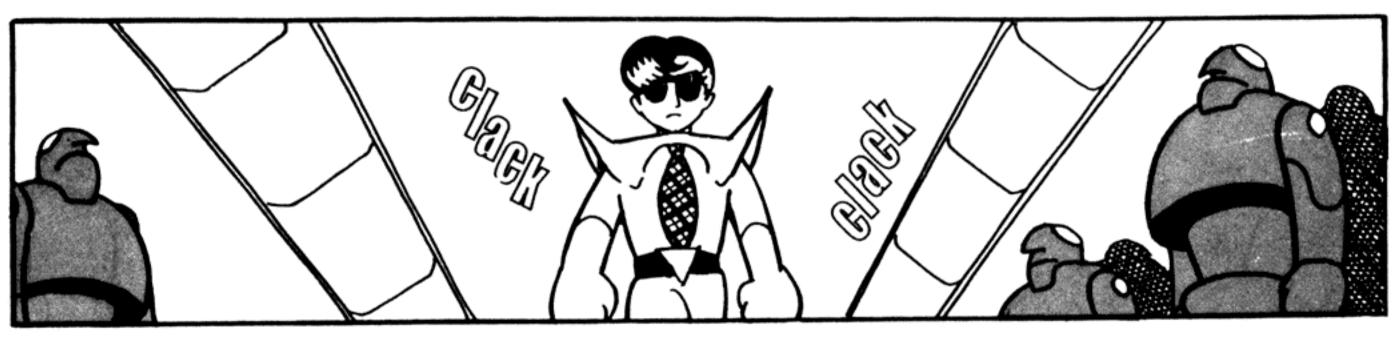
LAST MIGHT YAMAMOBE
DISAPPEARED AFTER
LEAVING HIS HOUSE. HE
IS FLEEING WITH A
MOOPIE IN THE FORM OF
AN EARTH WOMAN.

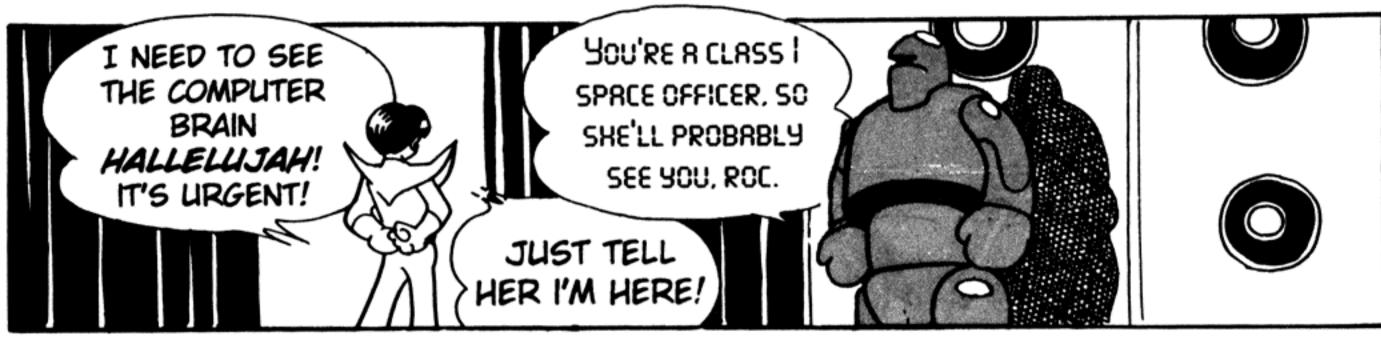


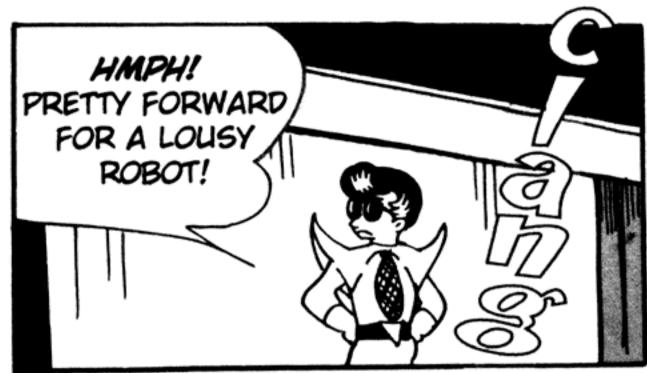




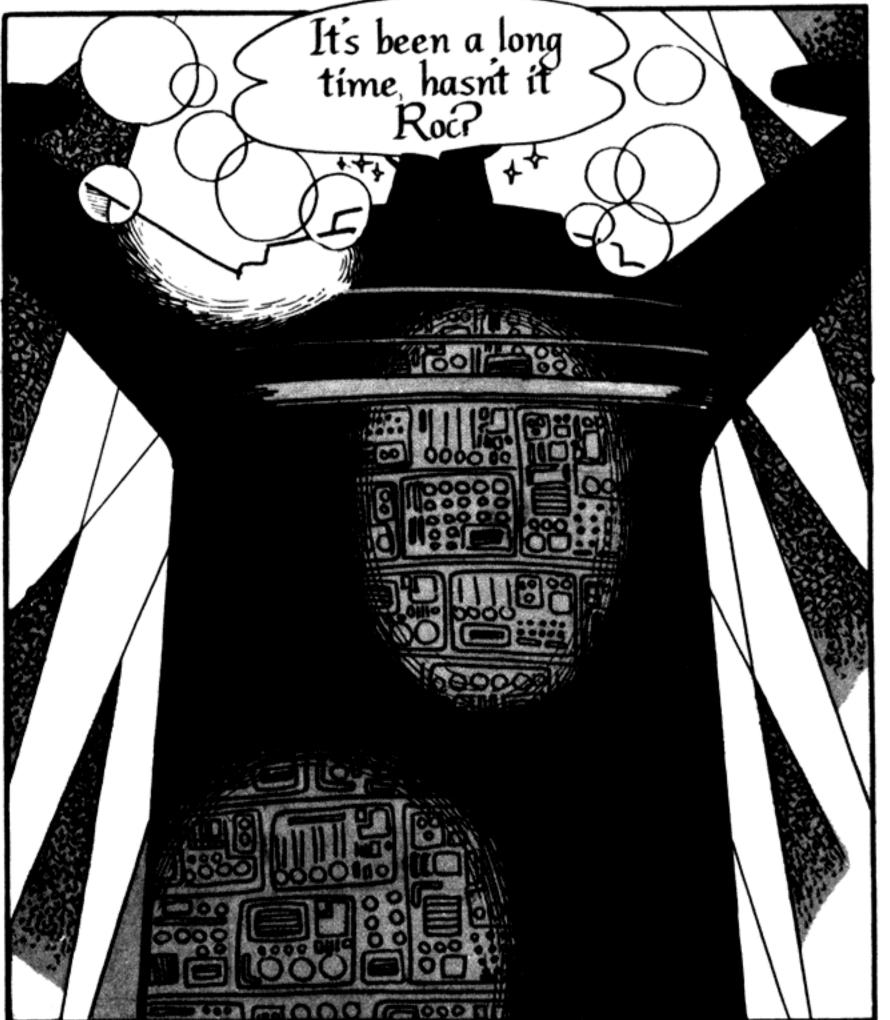












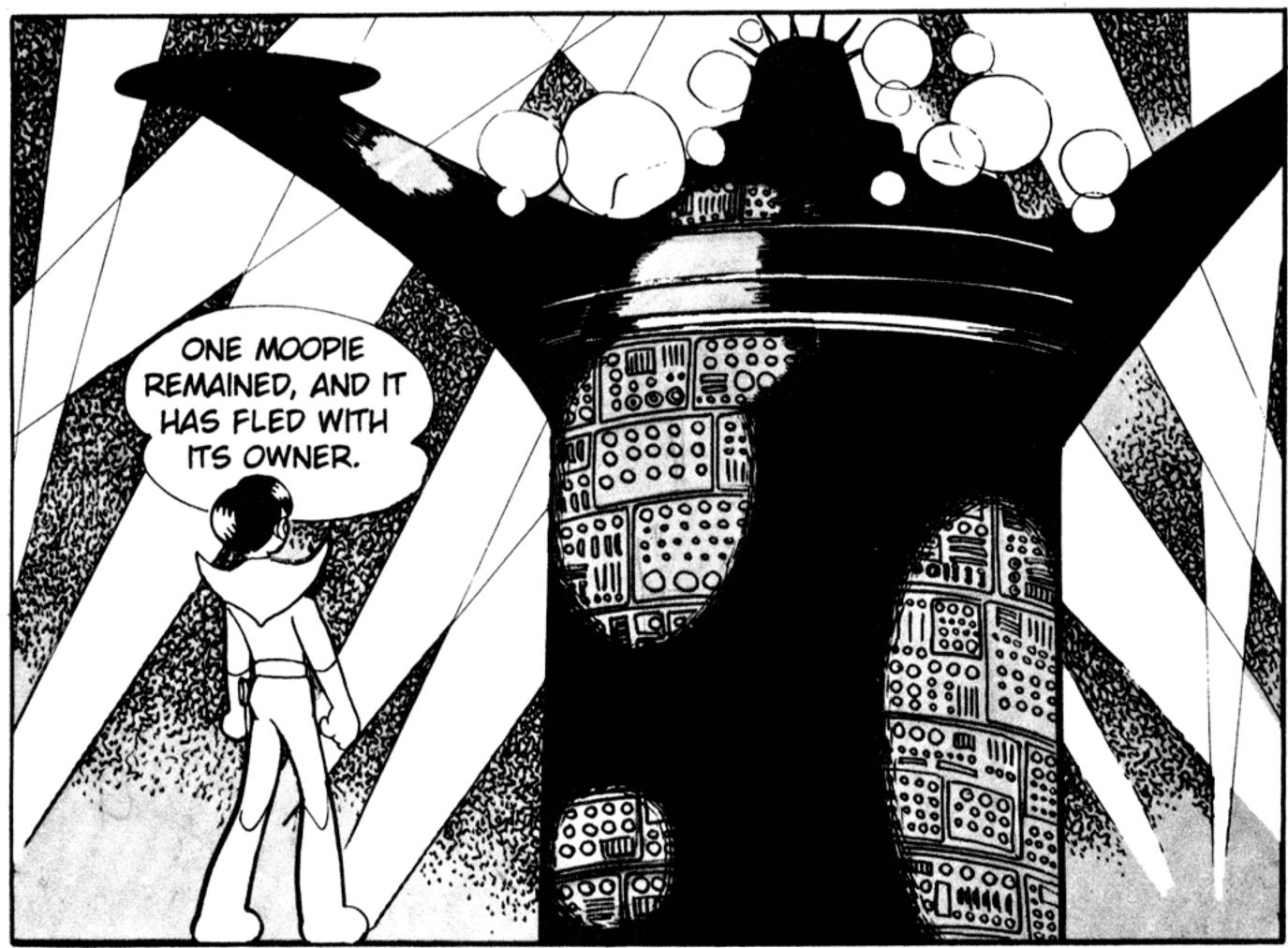


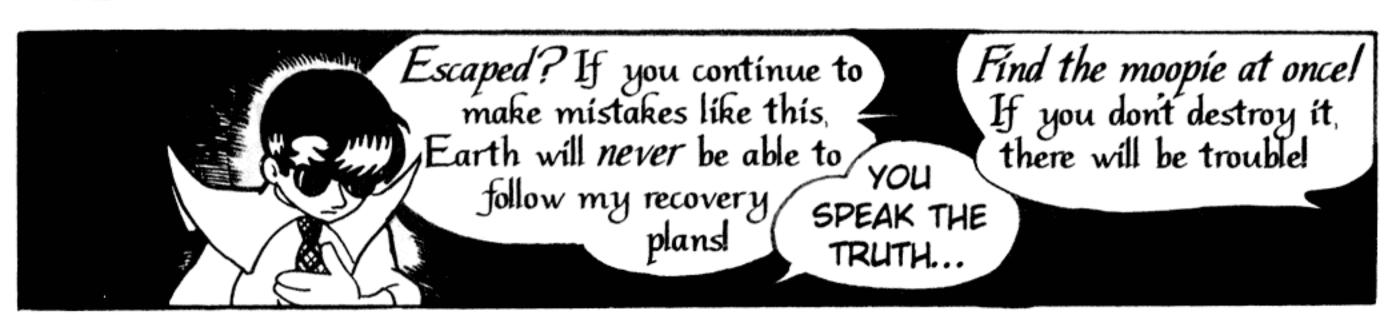




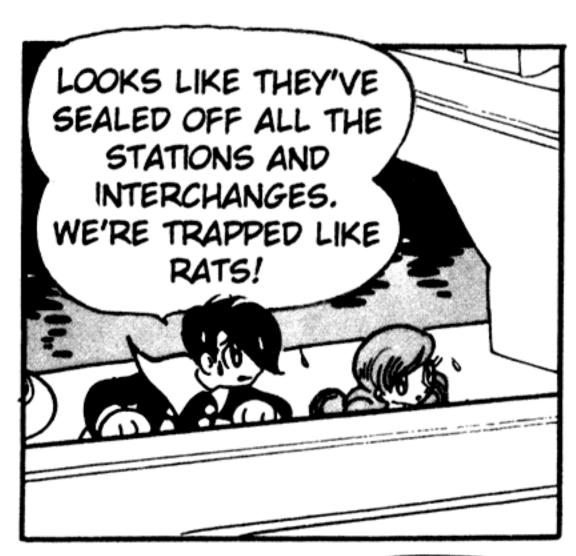














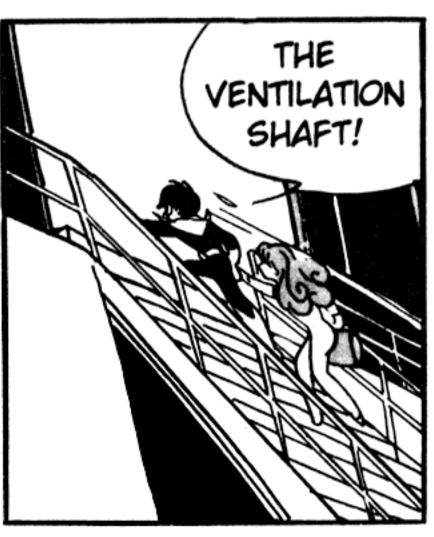




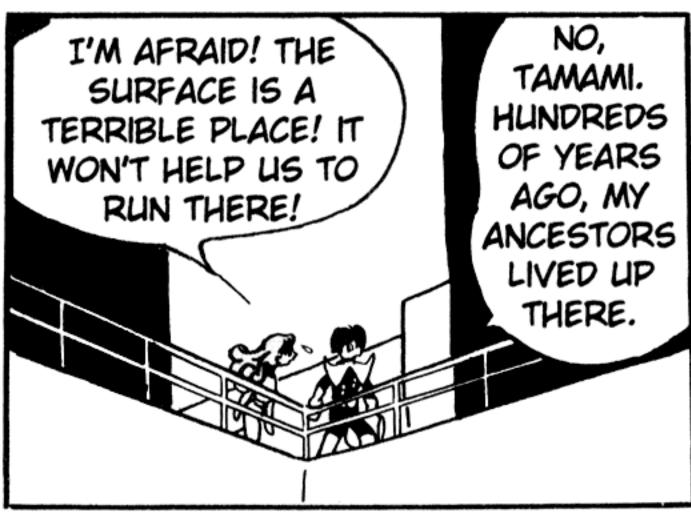






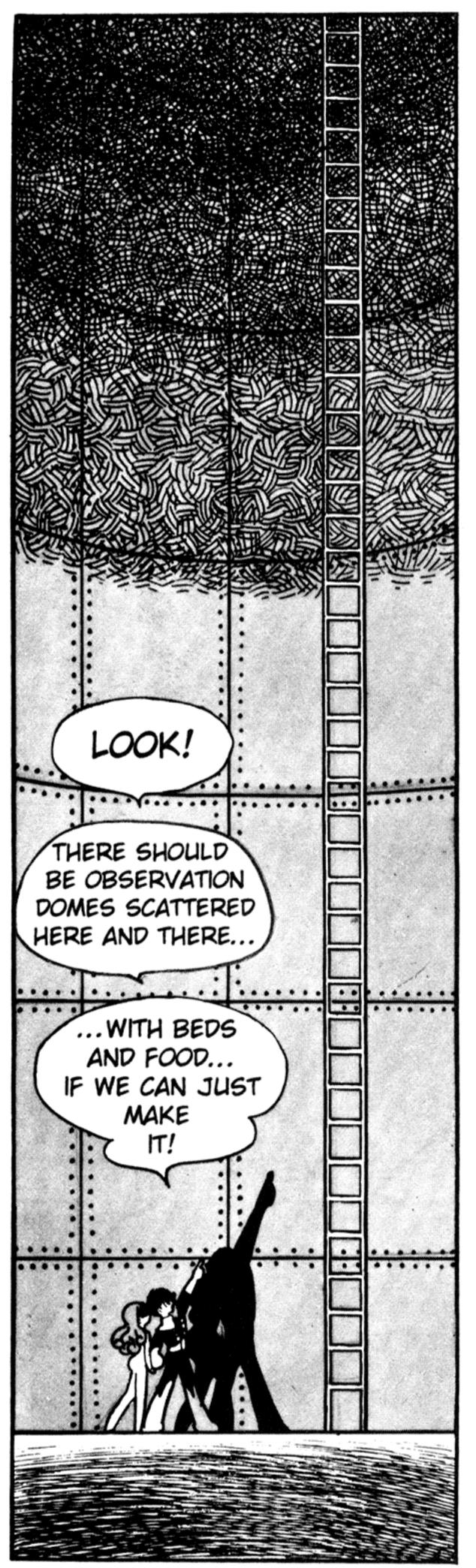


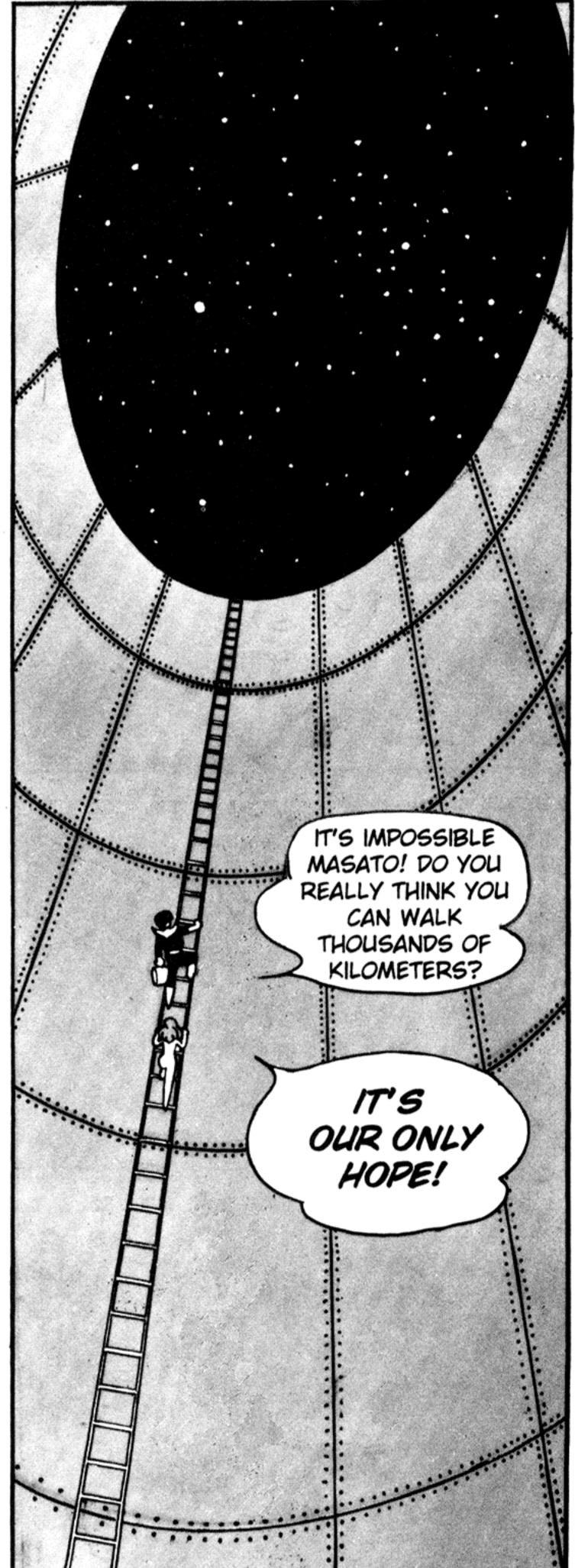




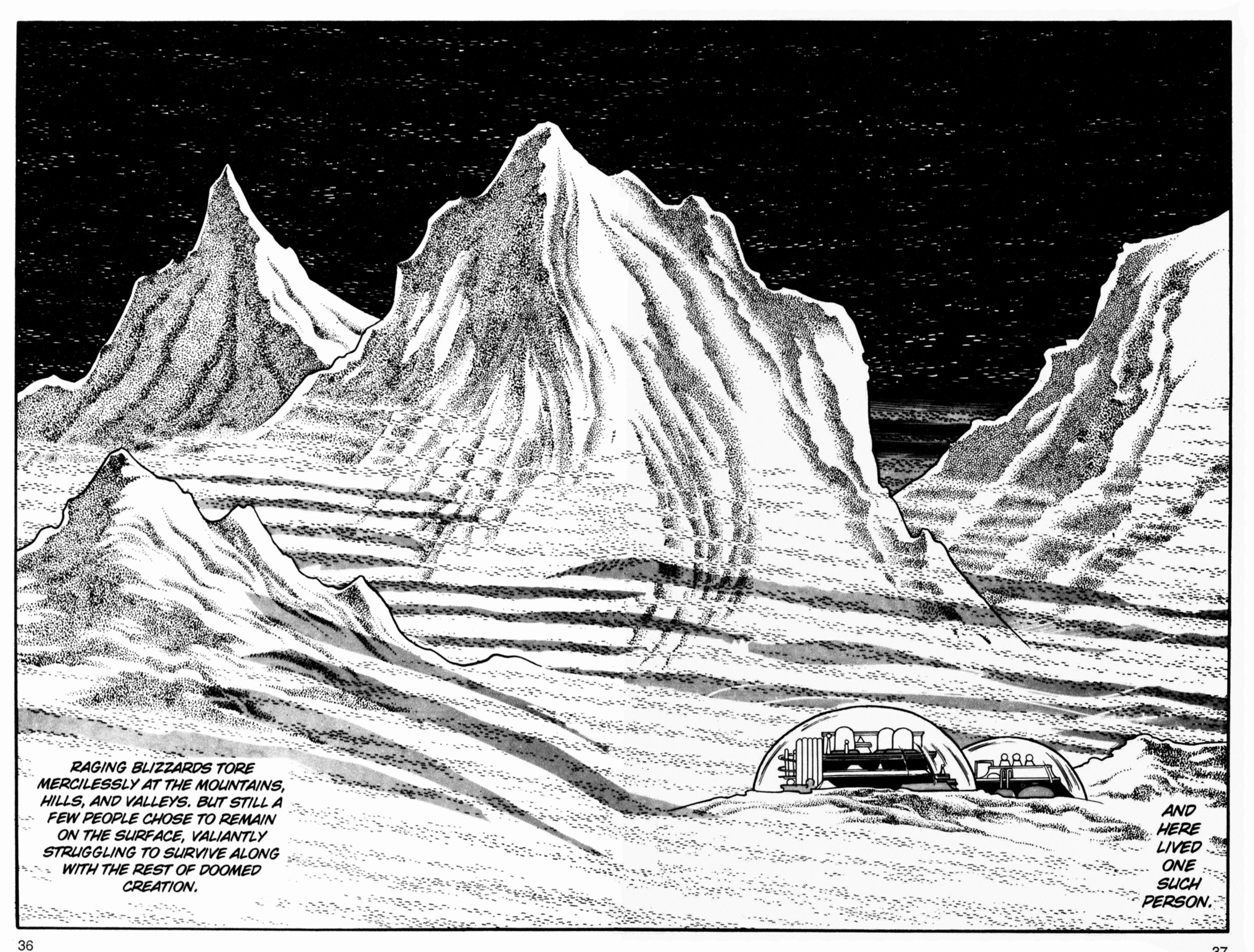


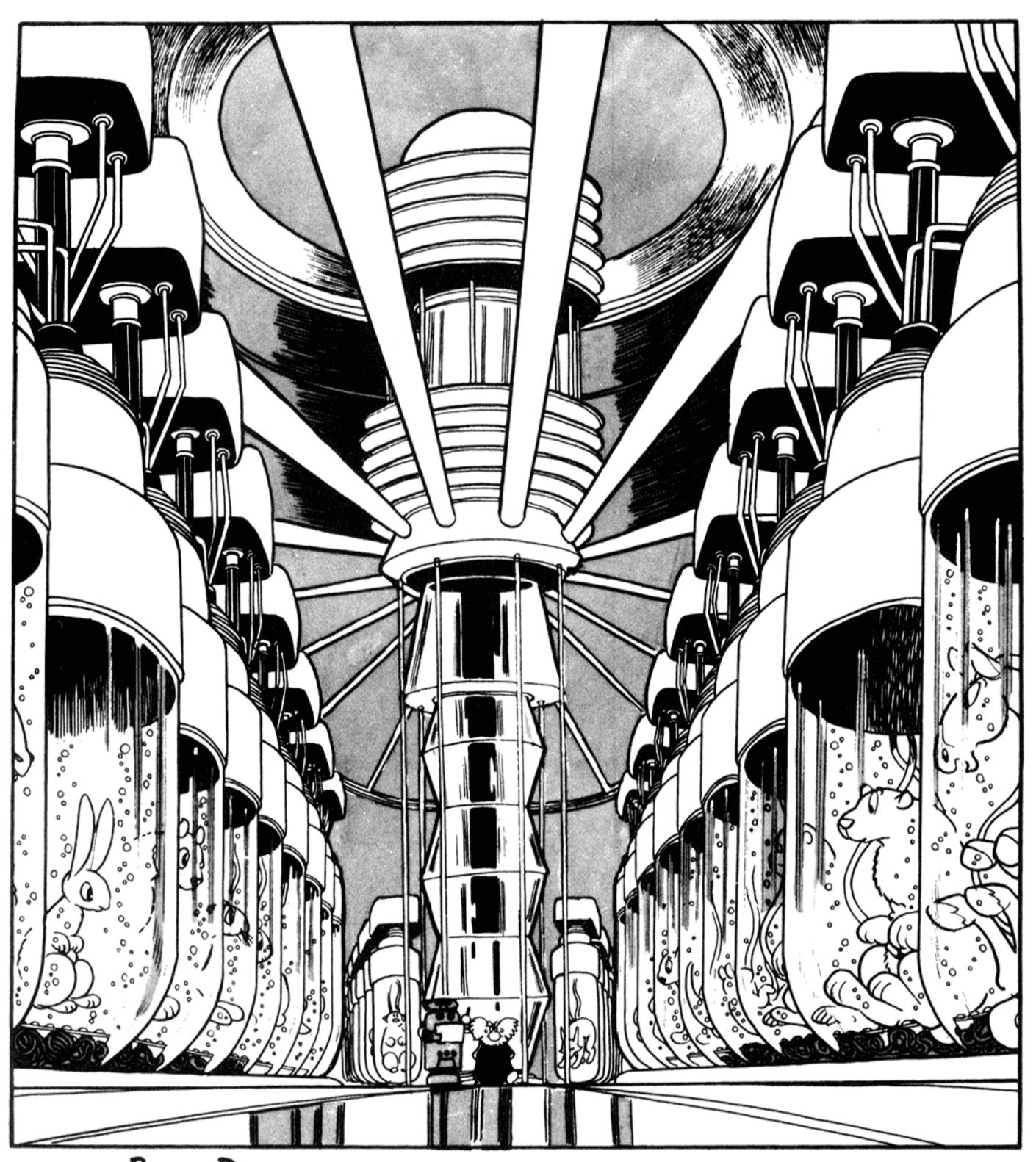




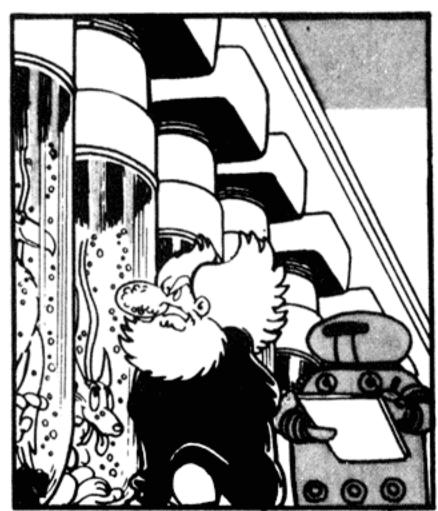


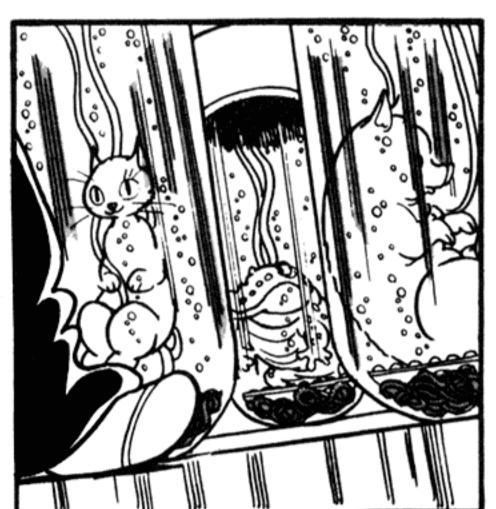


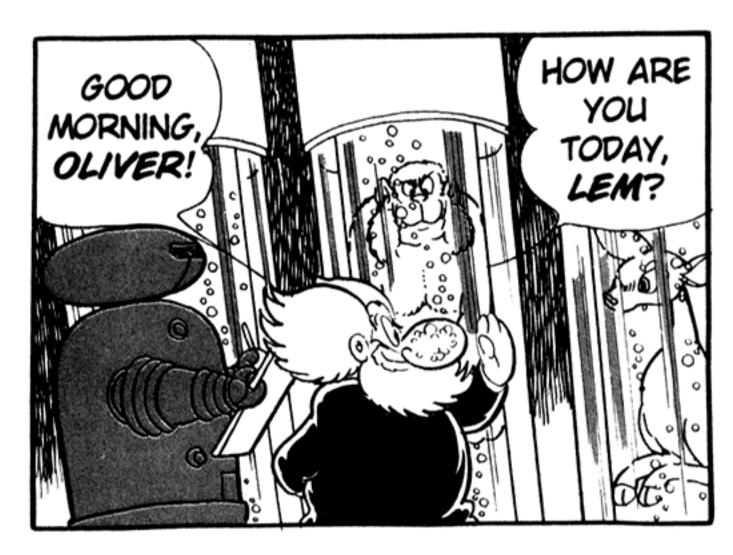


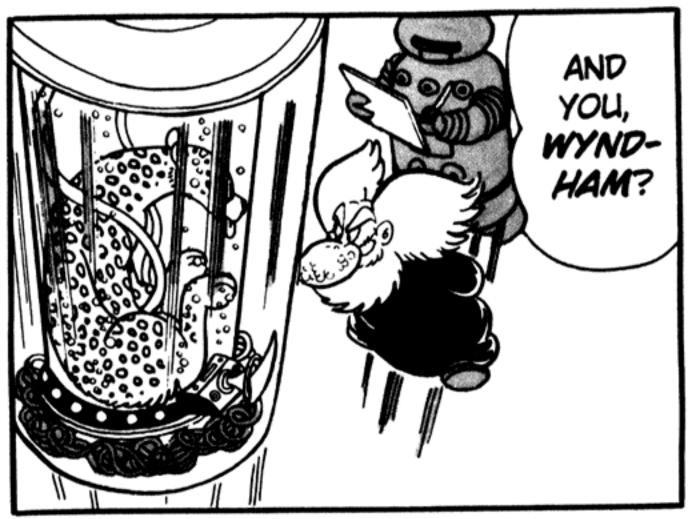


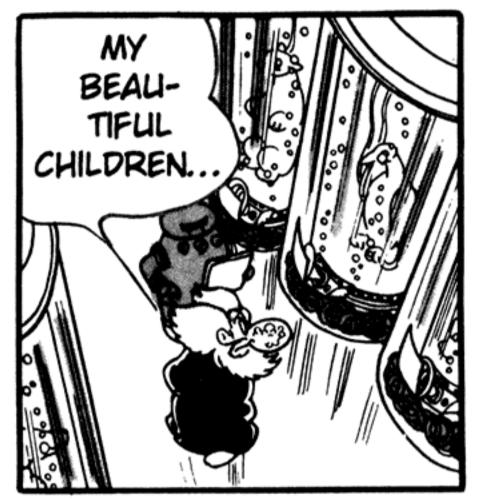




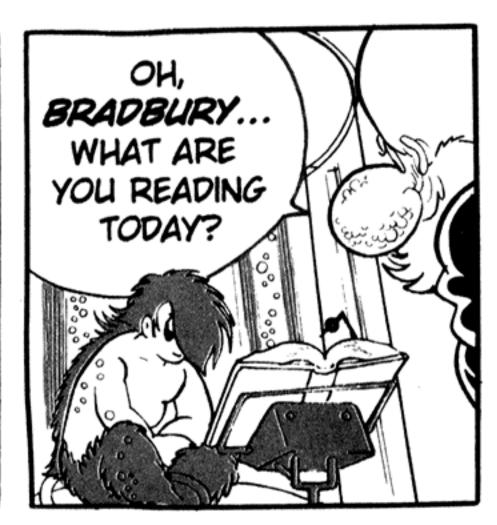








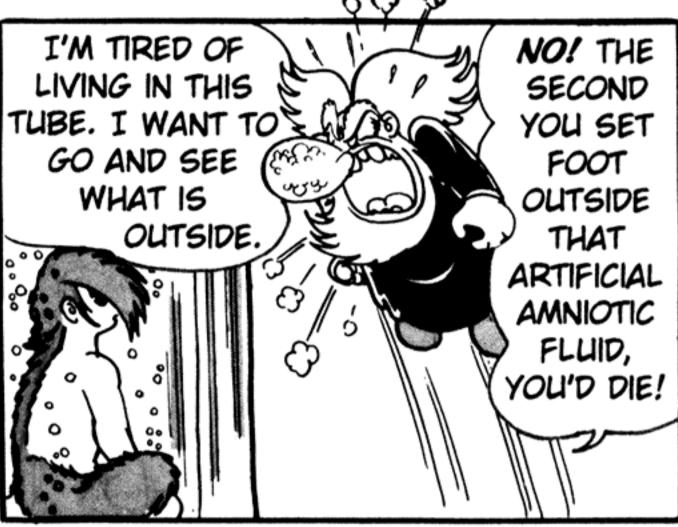


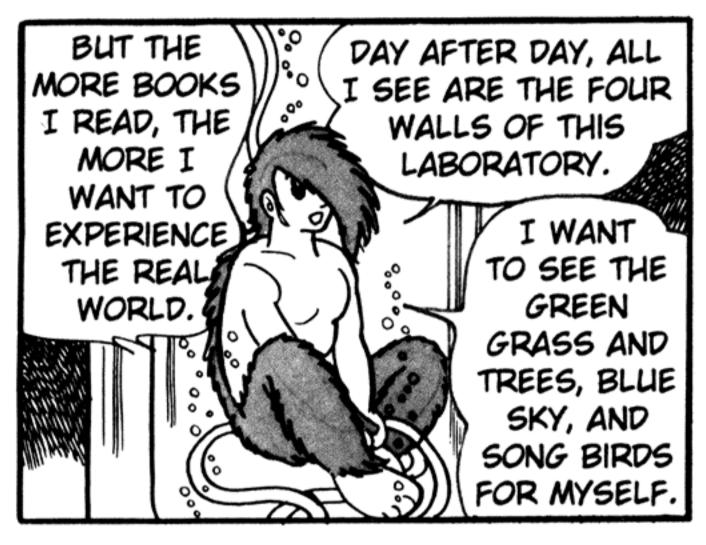


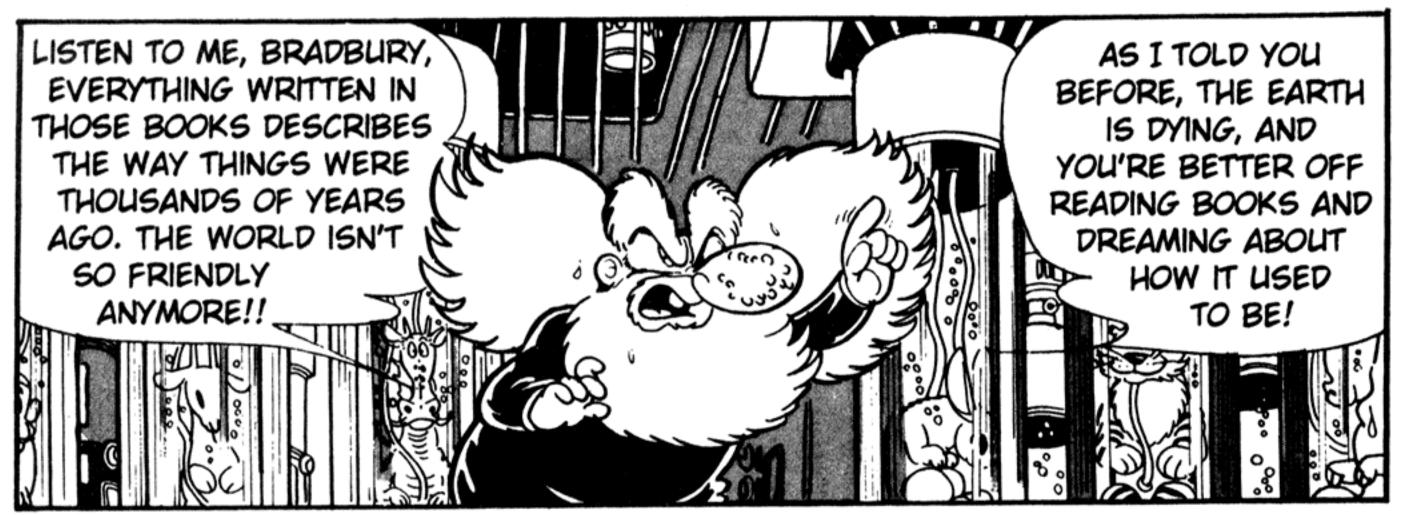


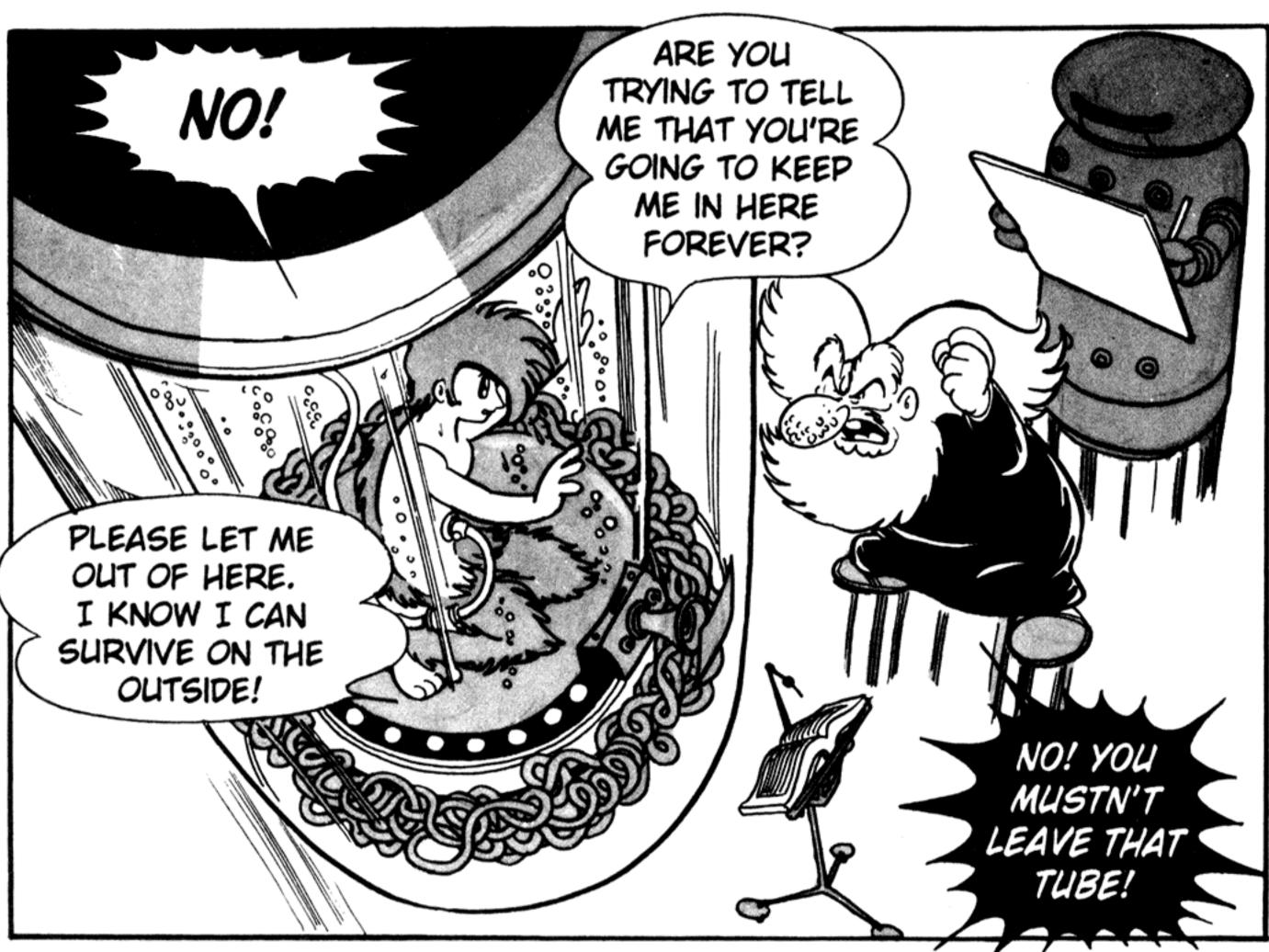




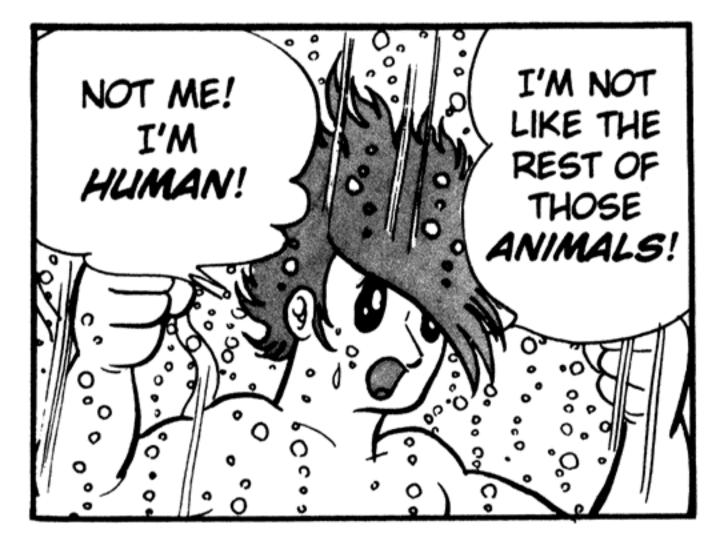


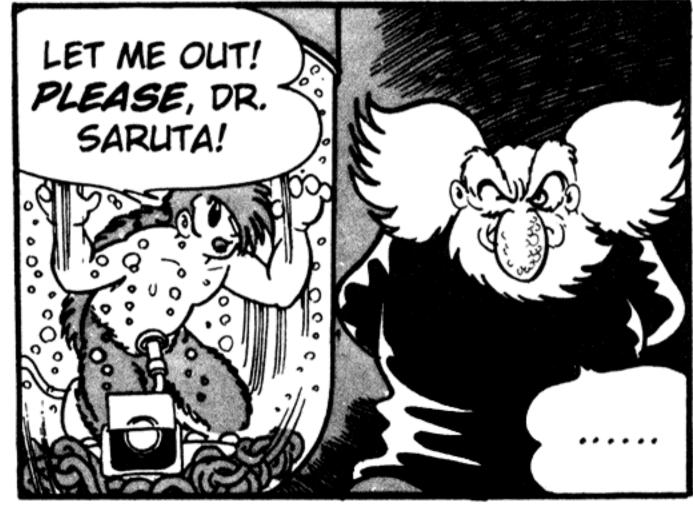


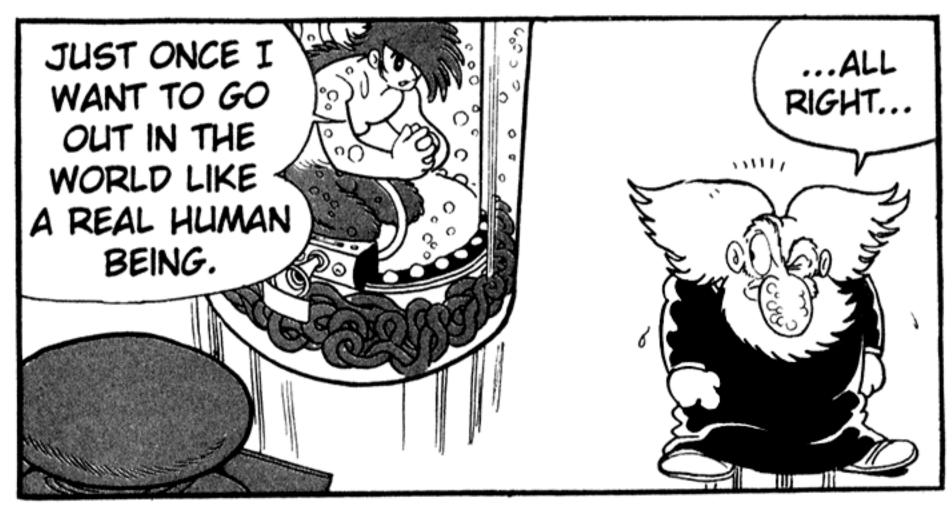




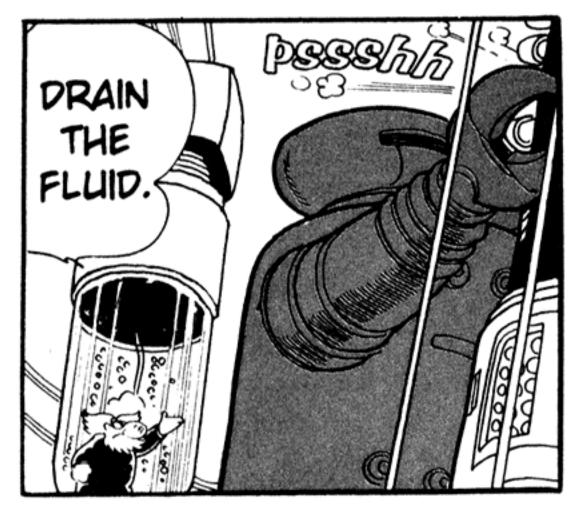


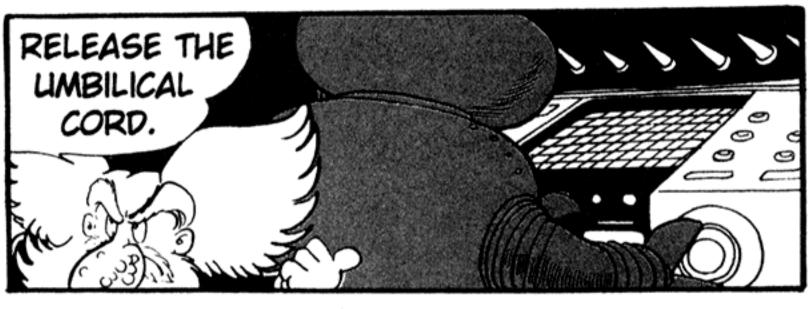


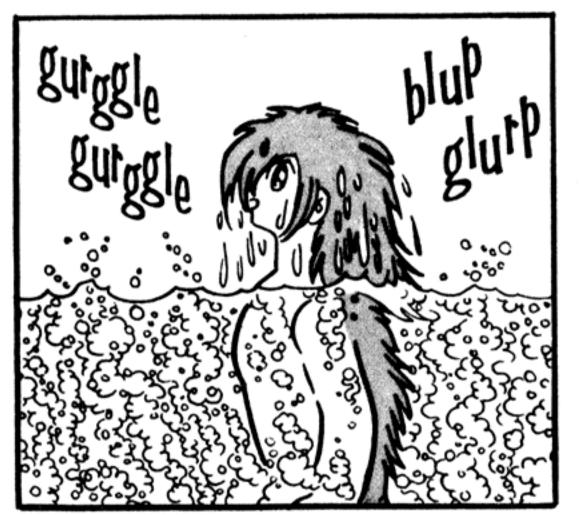


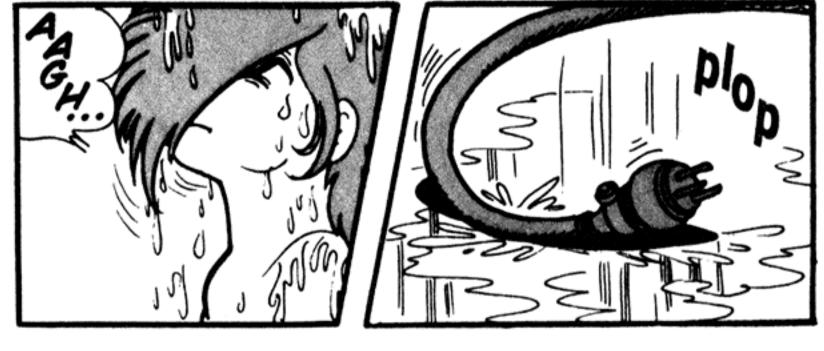












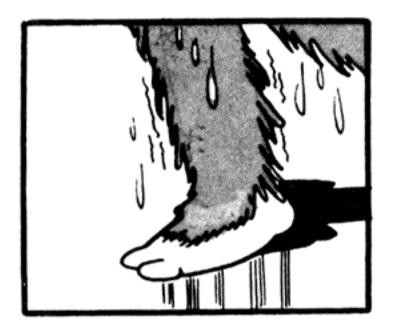






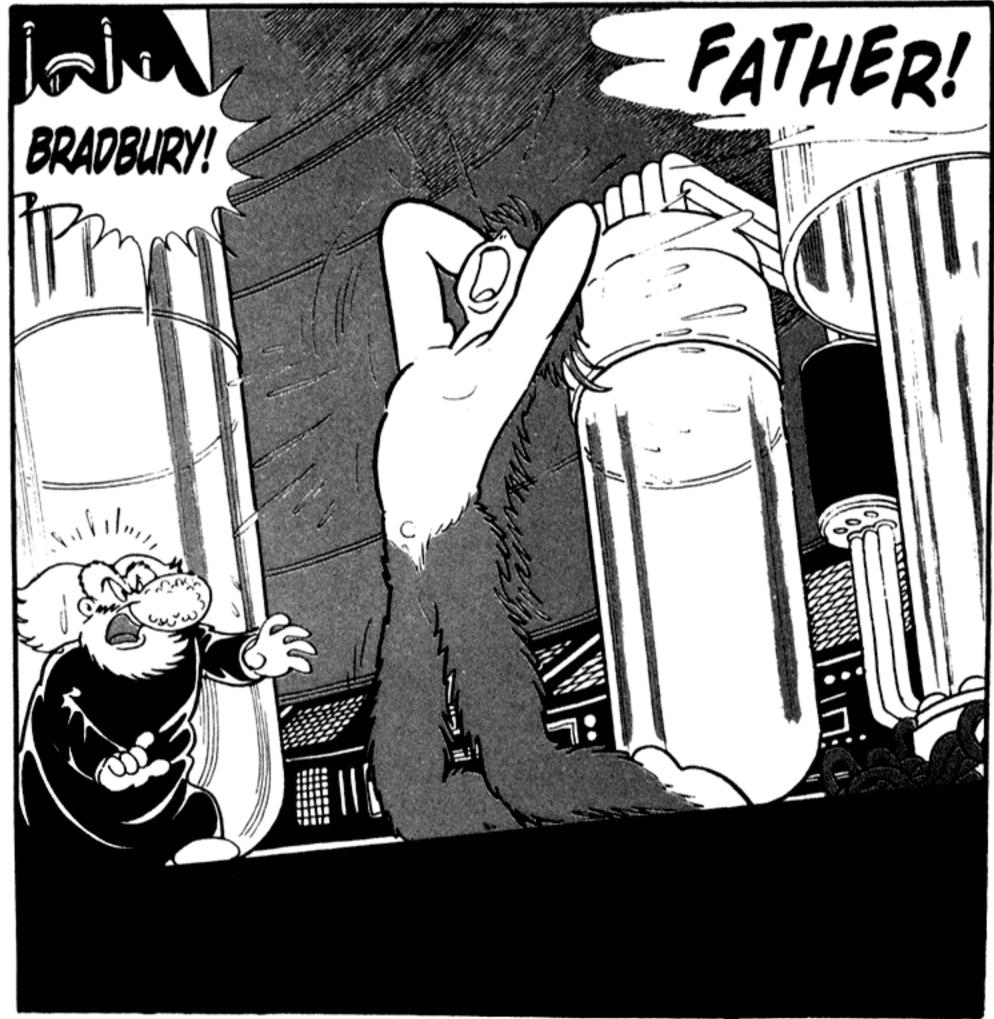


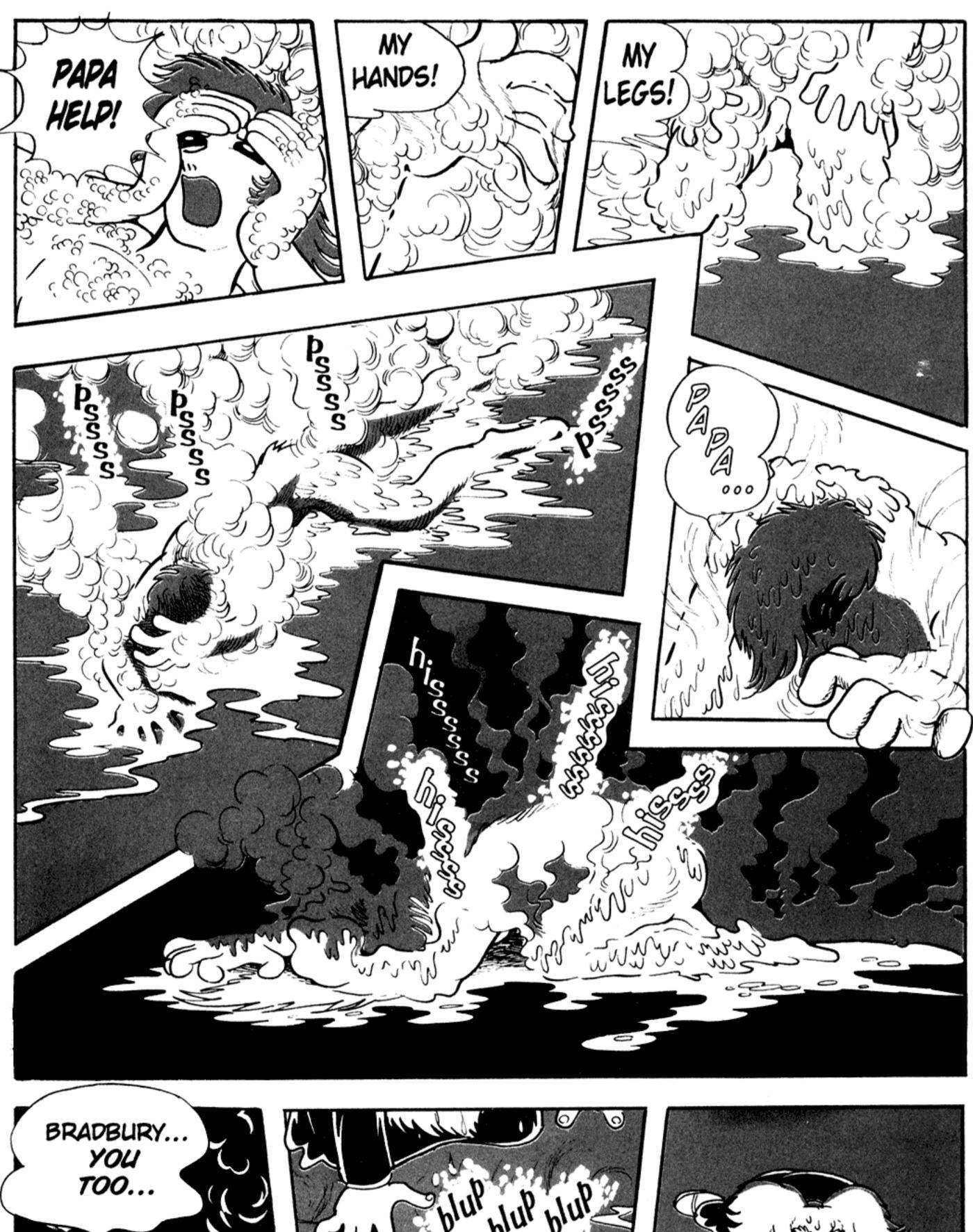


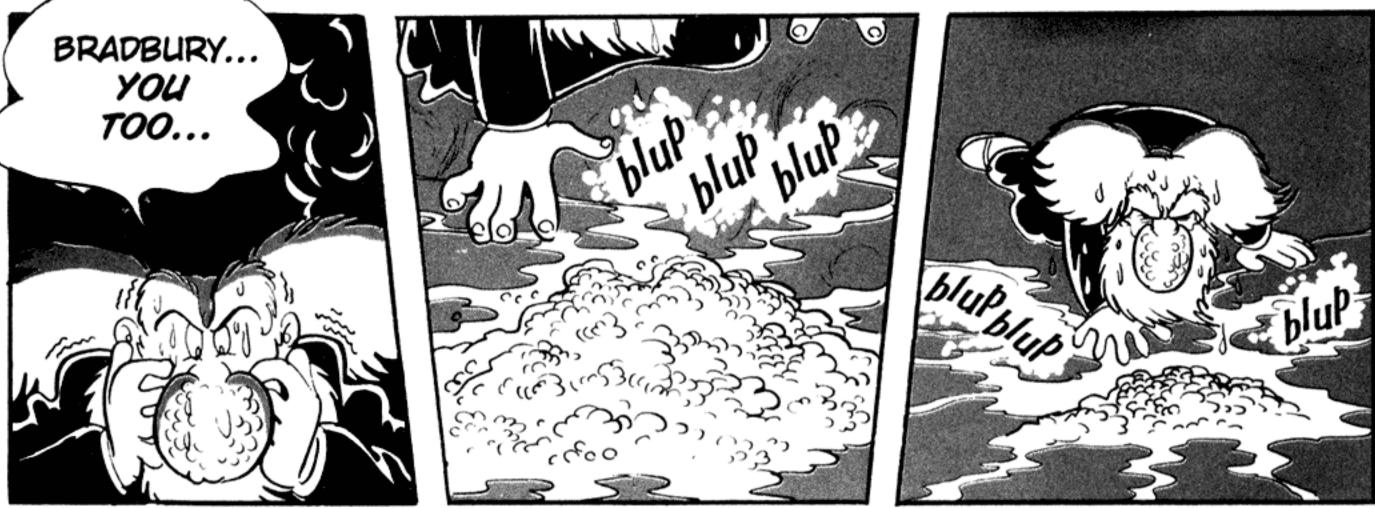


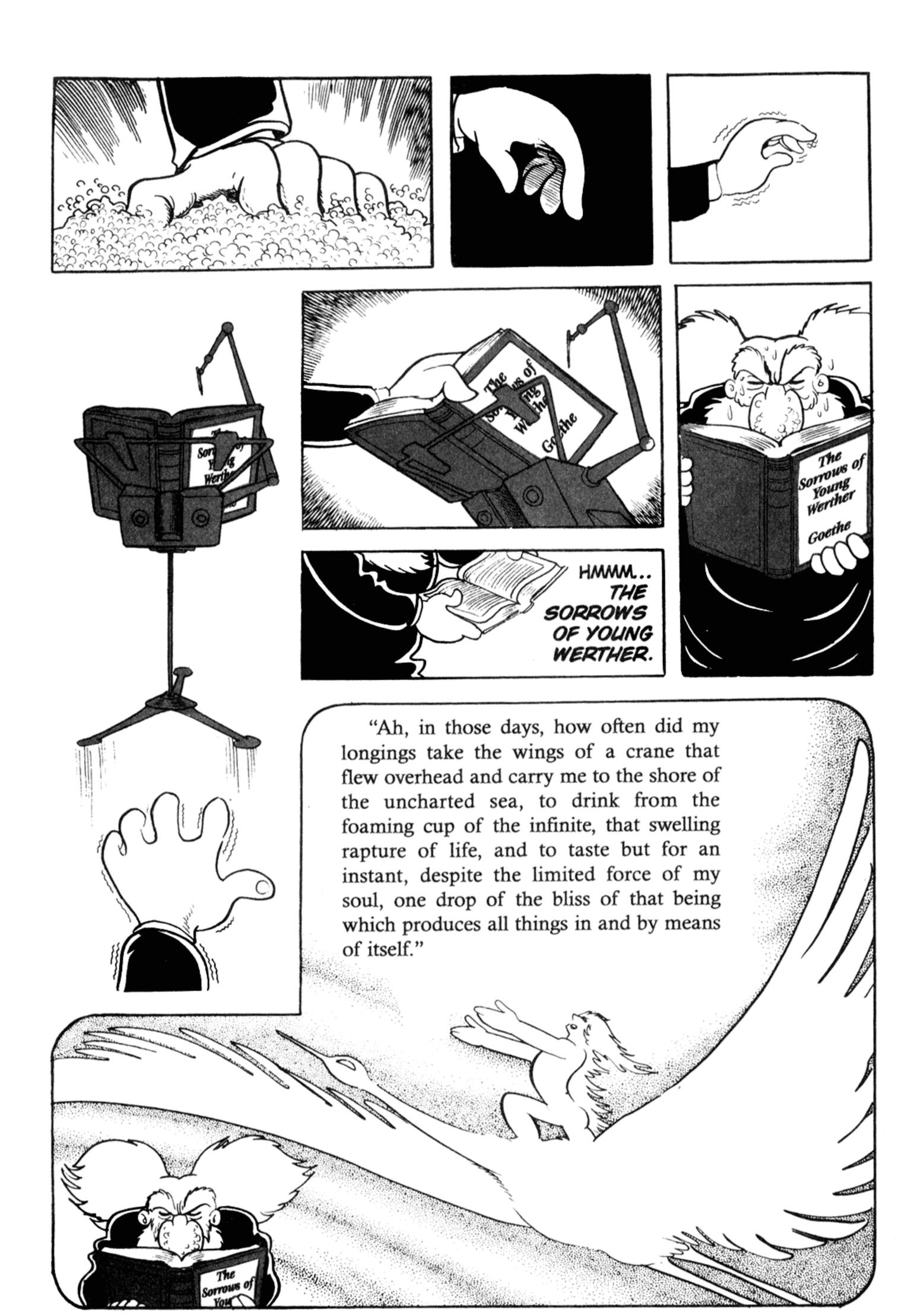


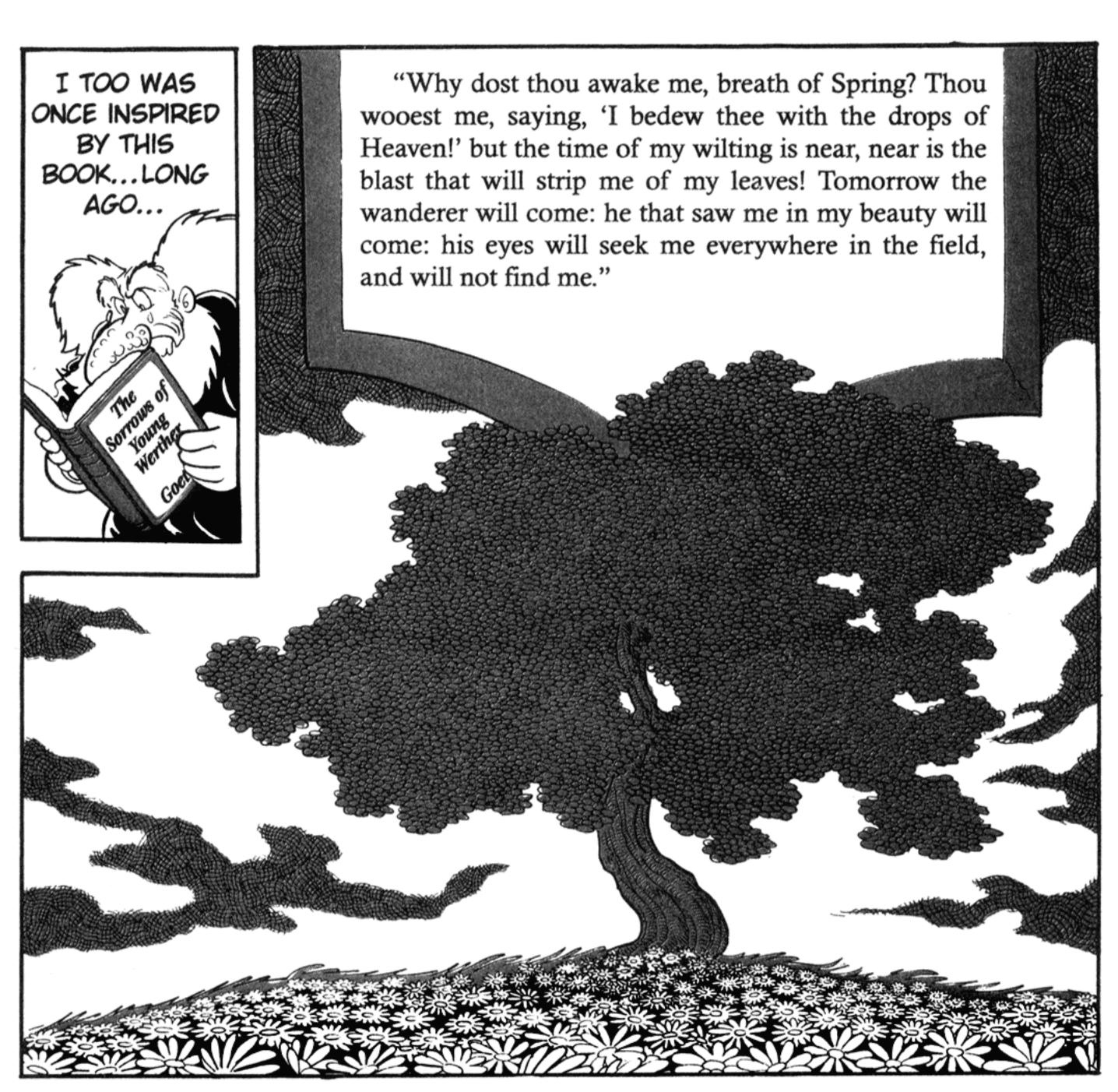






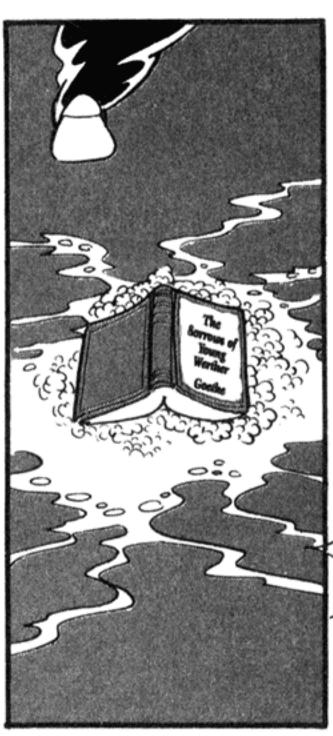








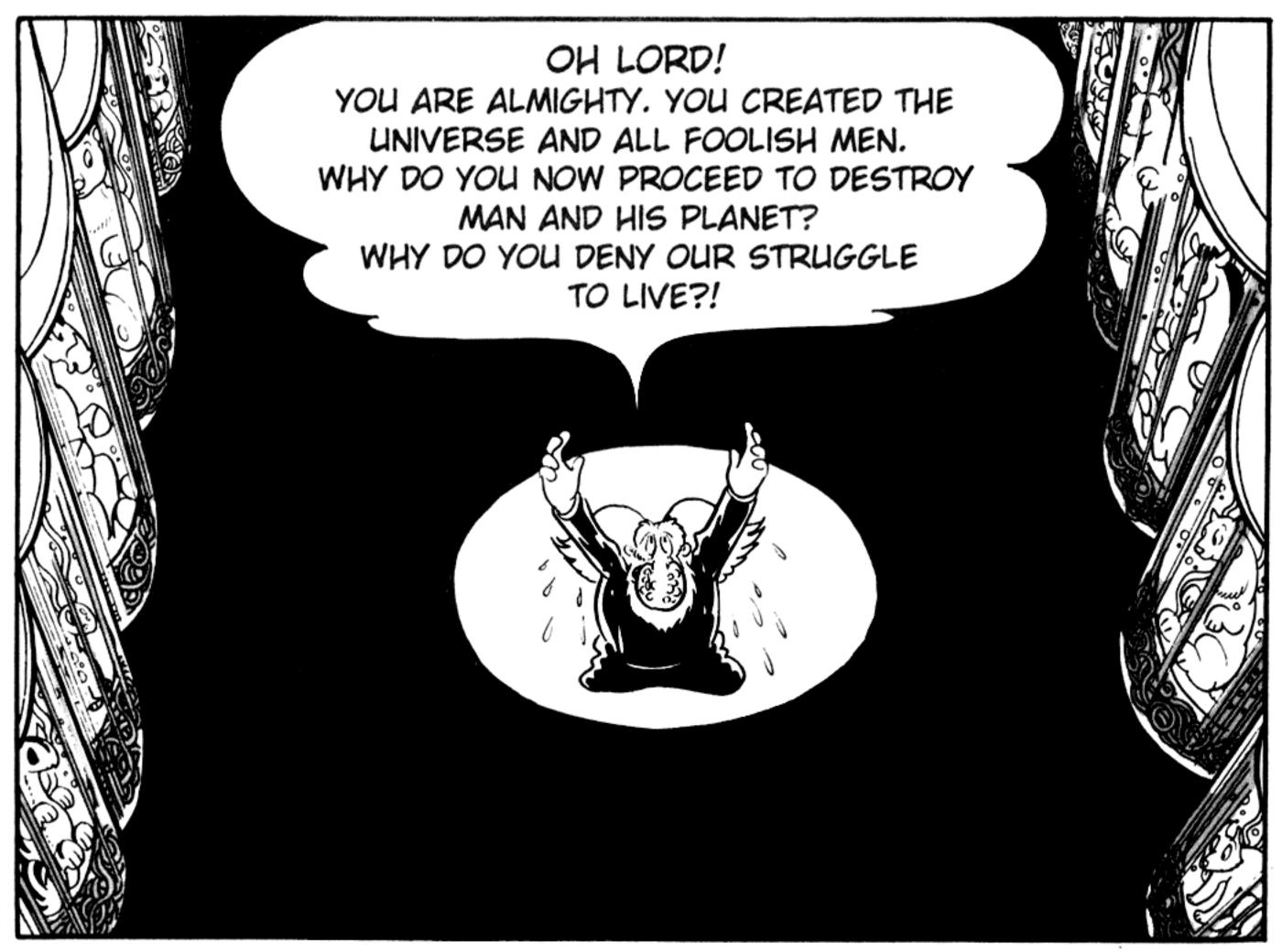




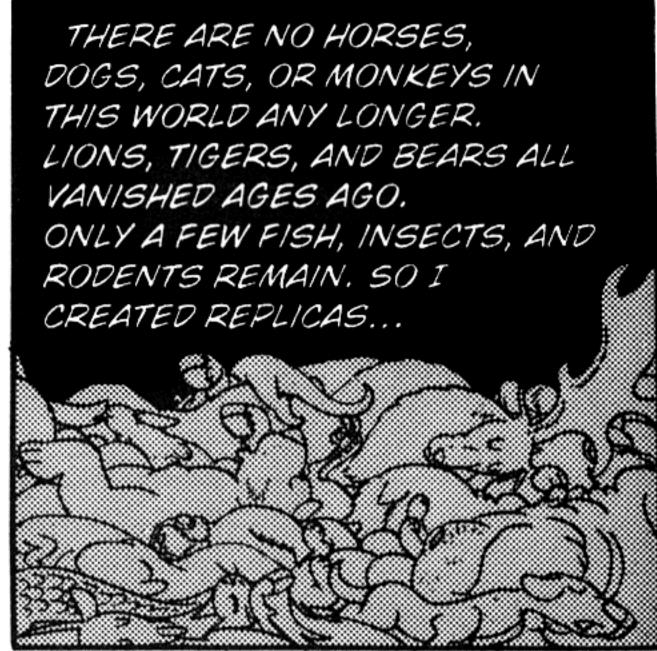


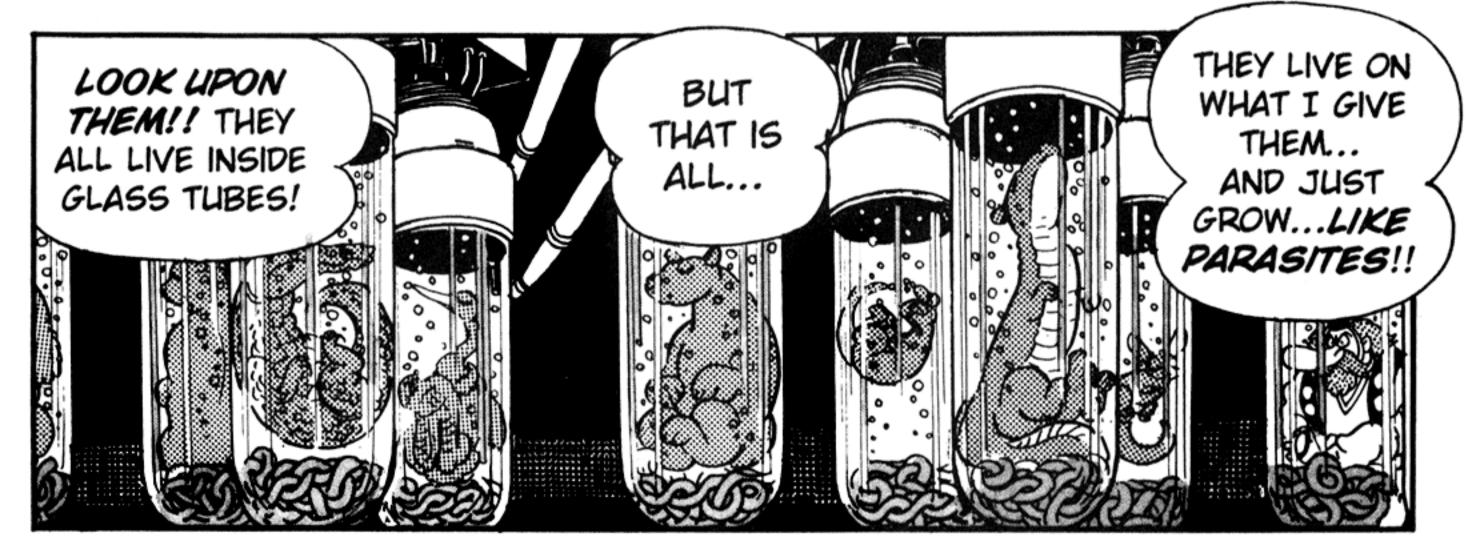


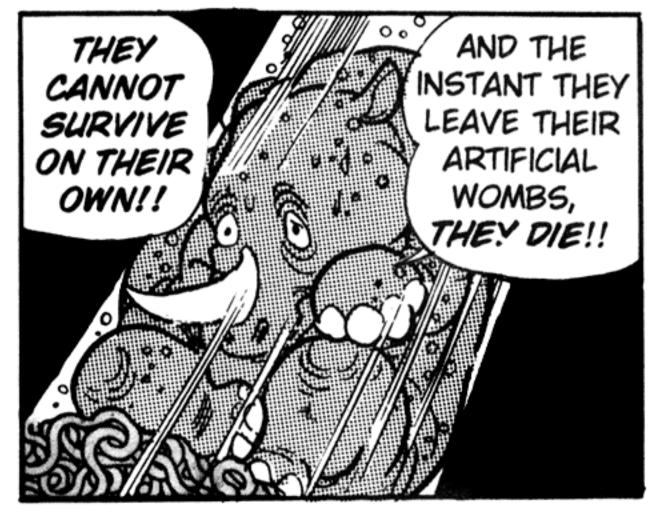






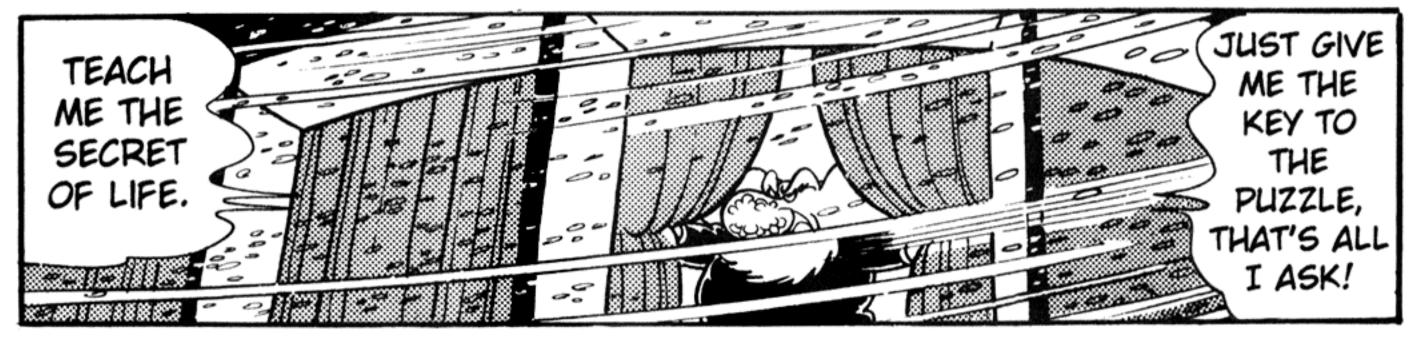




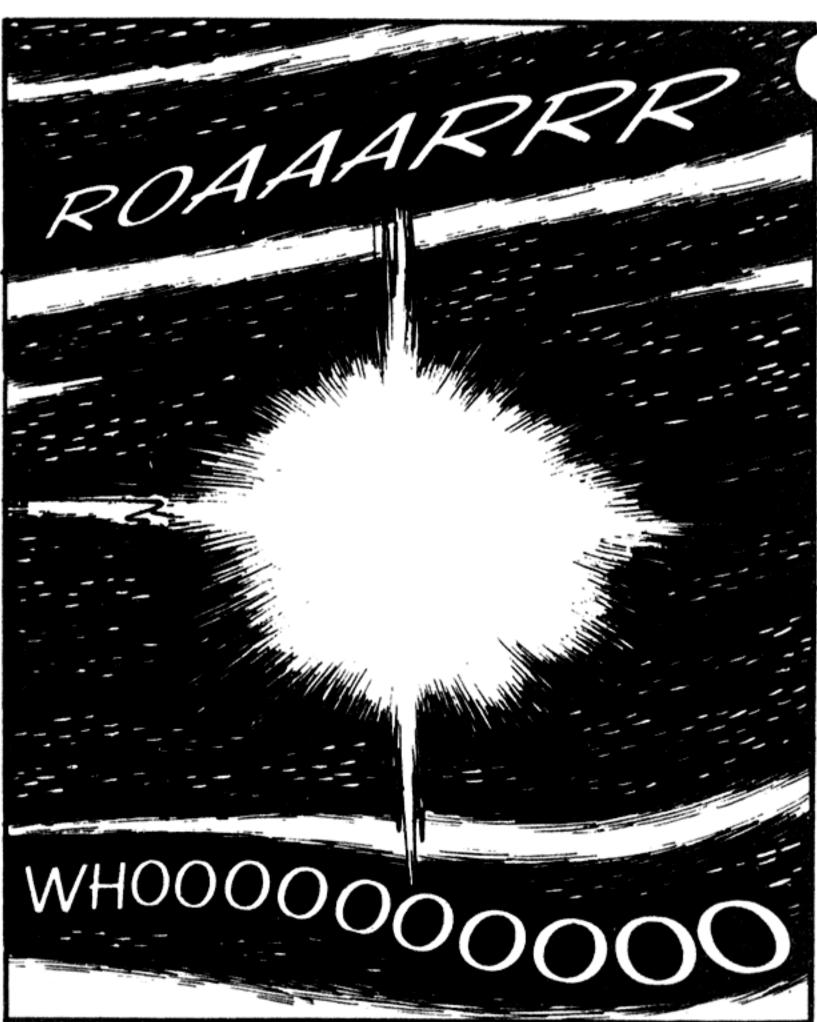






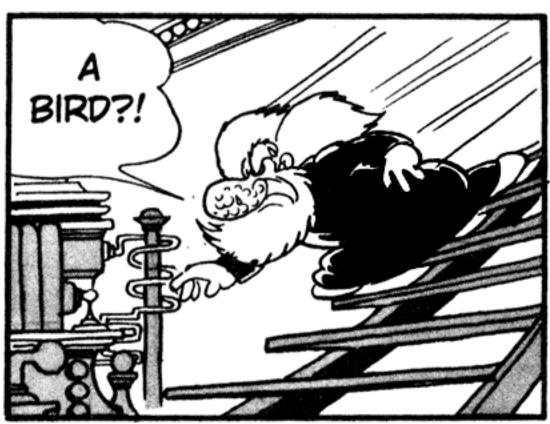


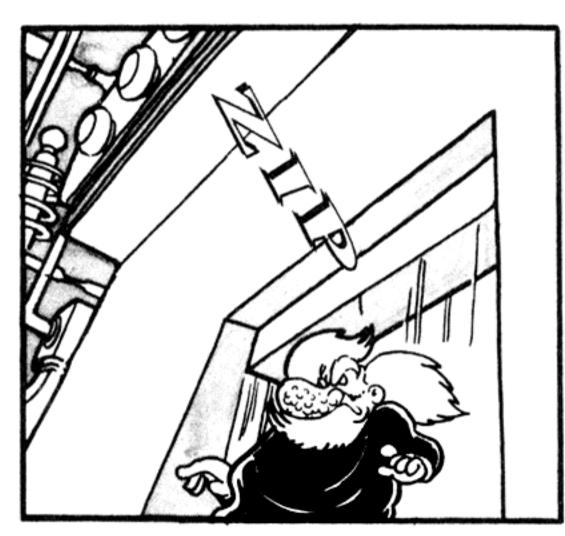


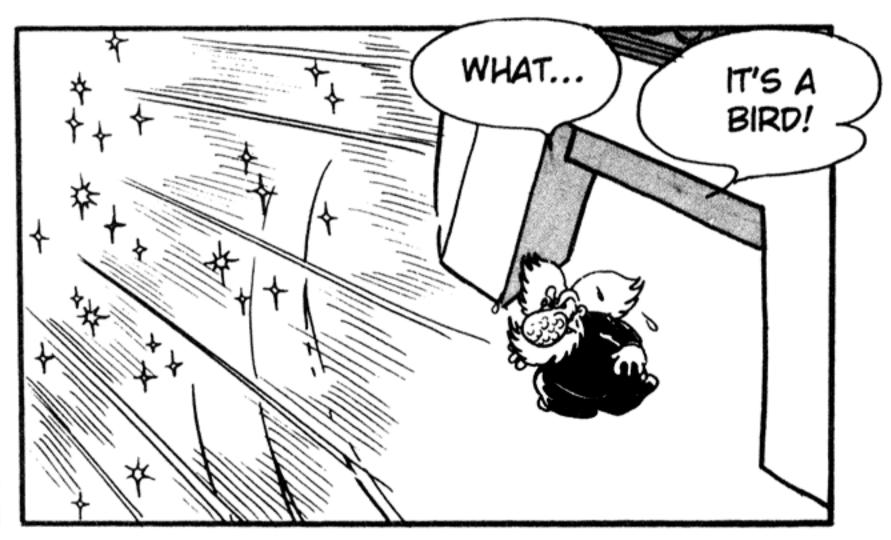


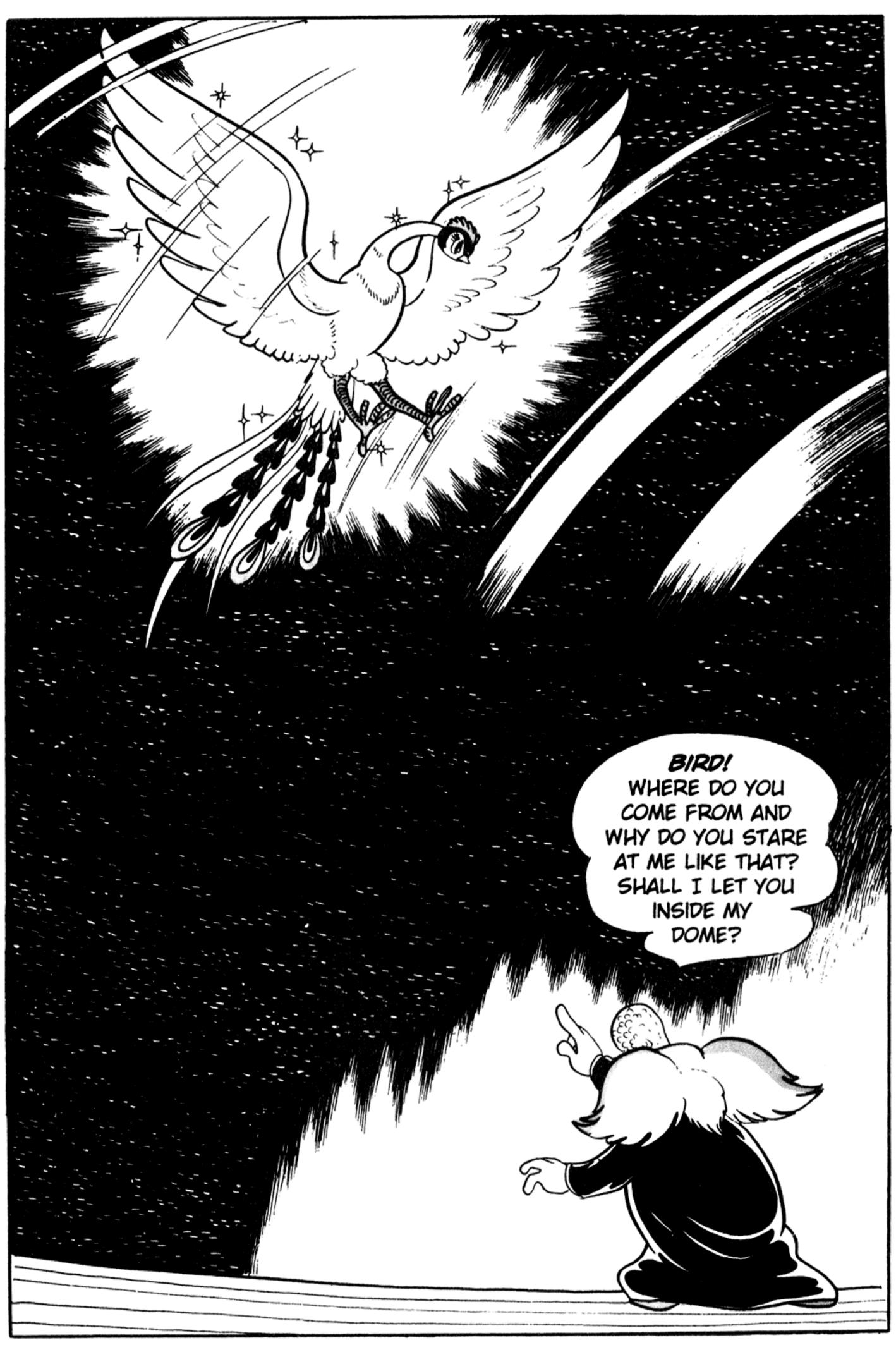


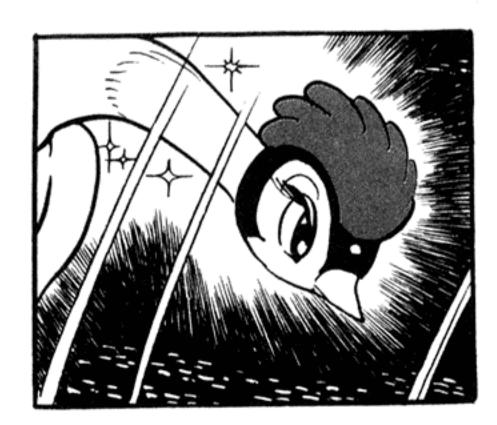














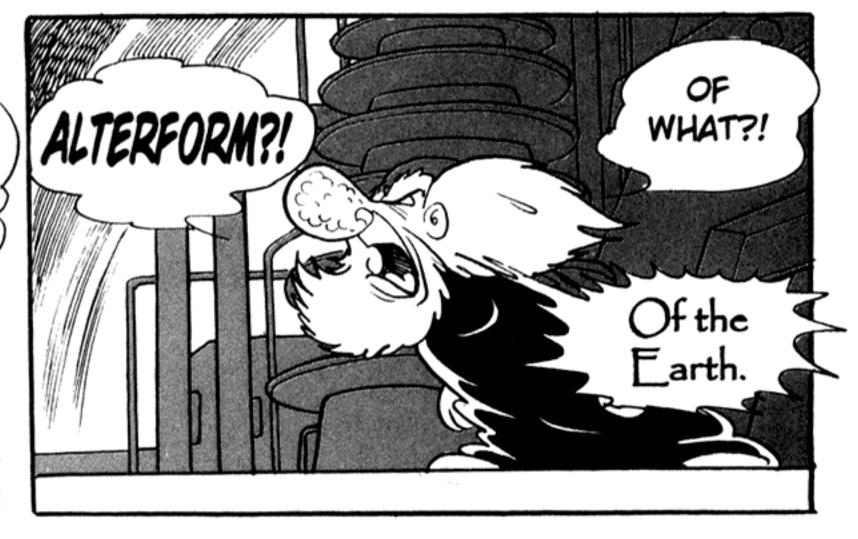




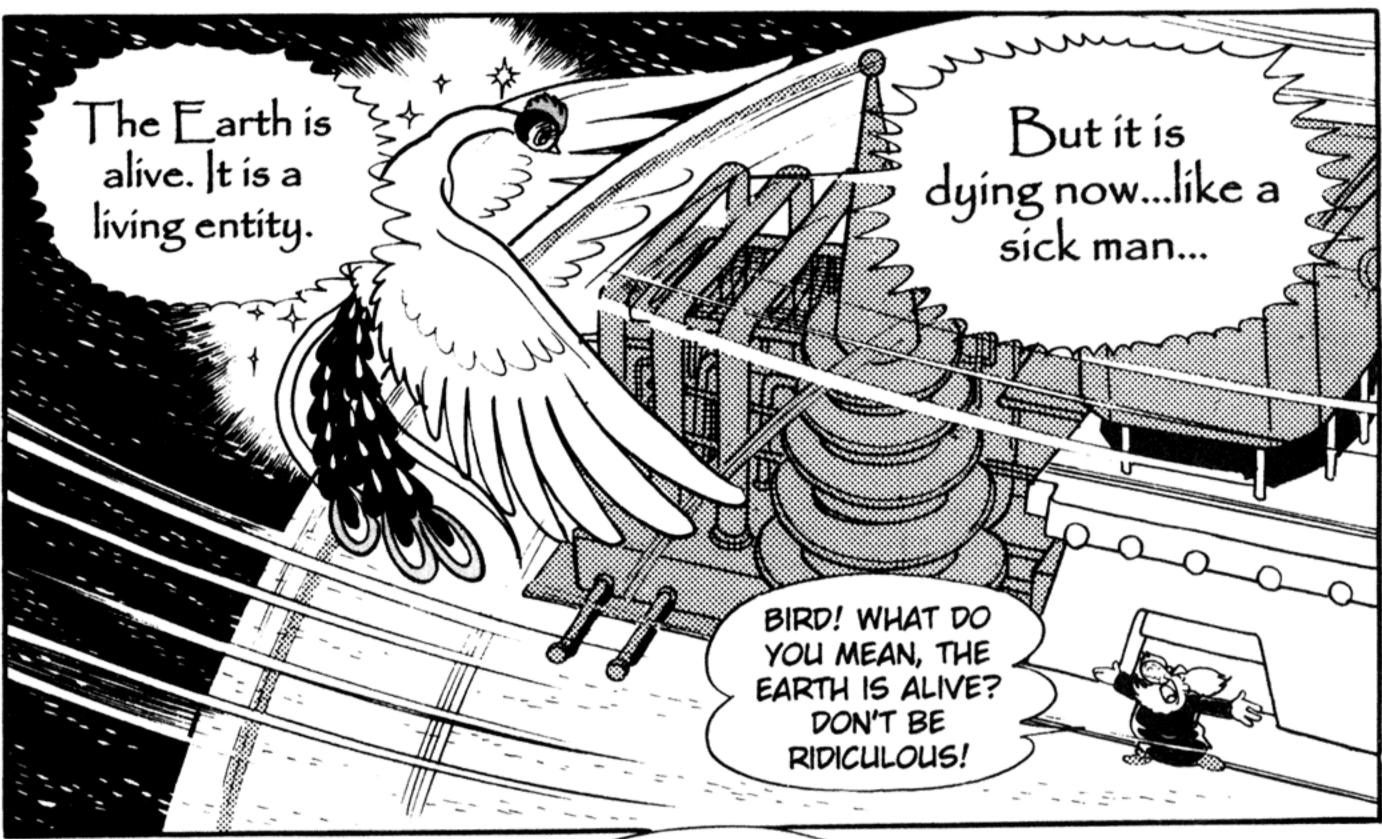


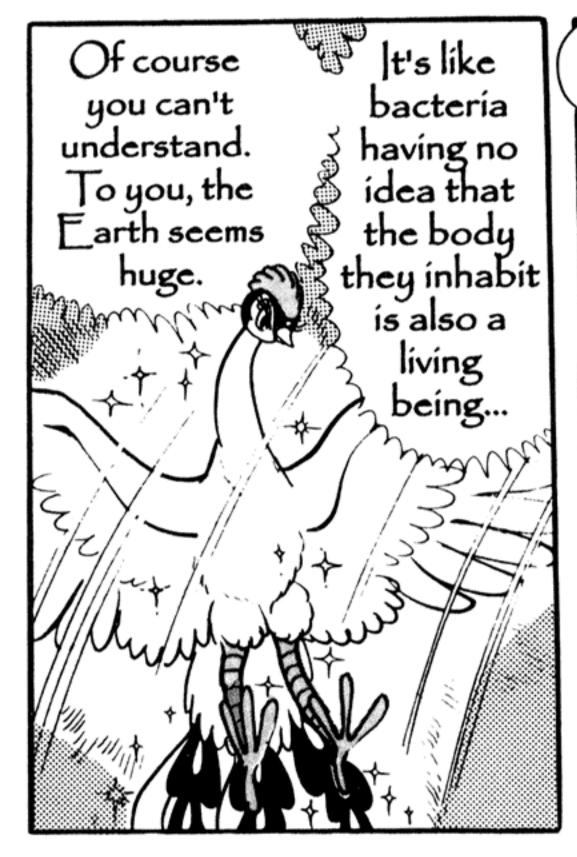




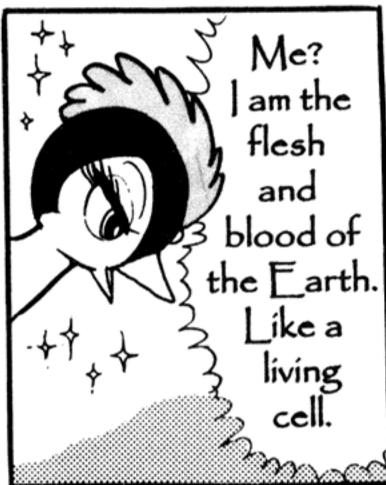




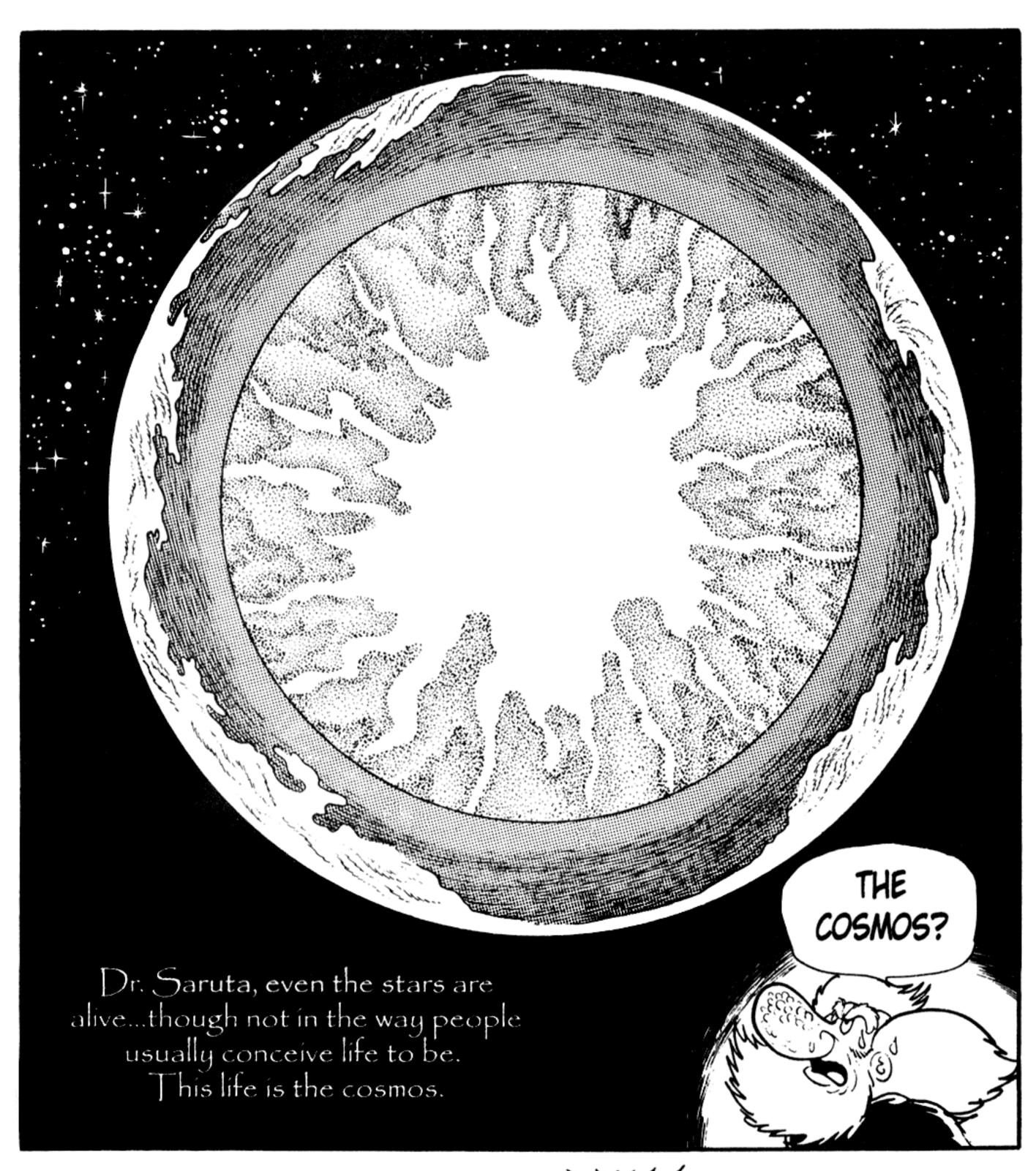


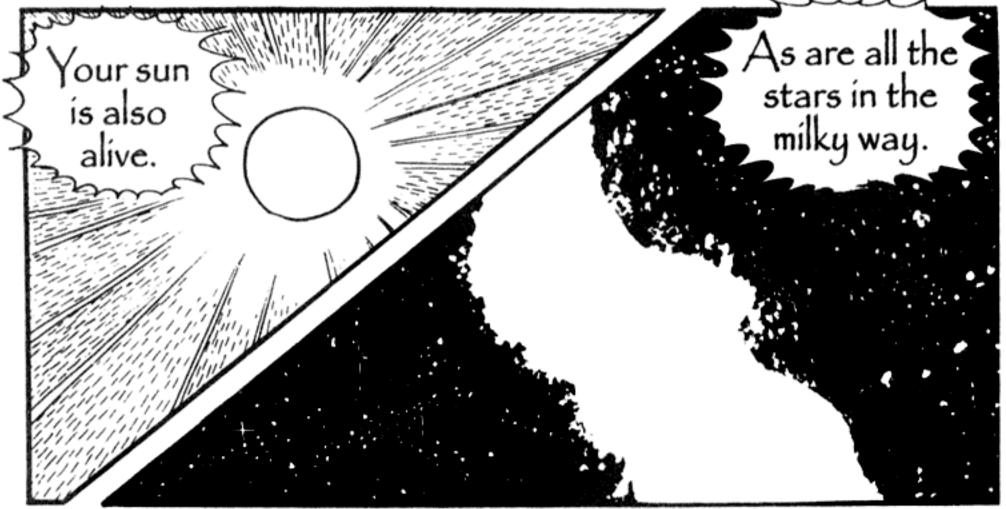




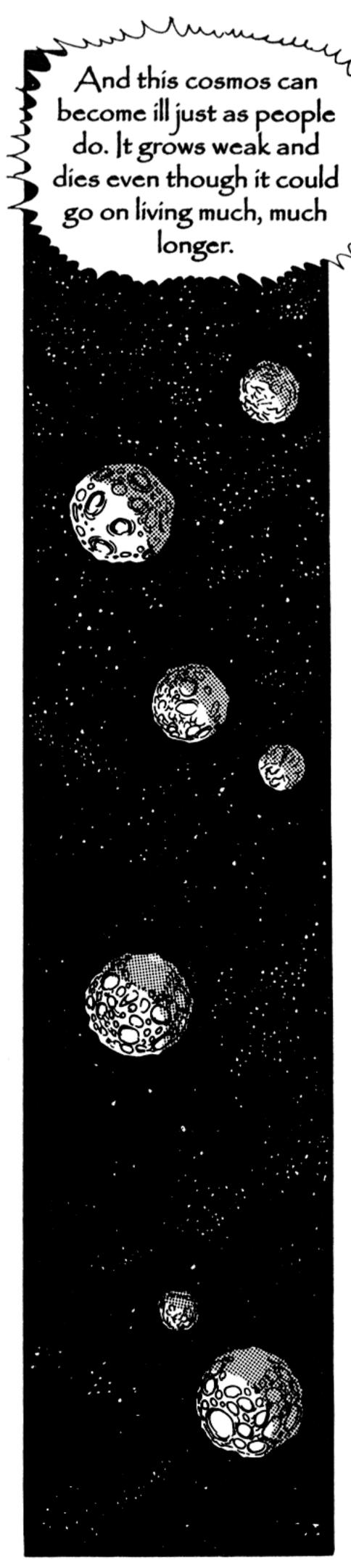


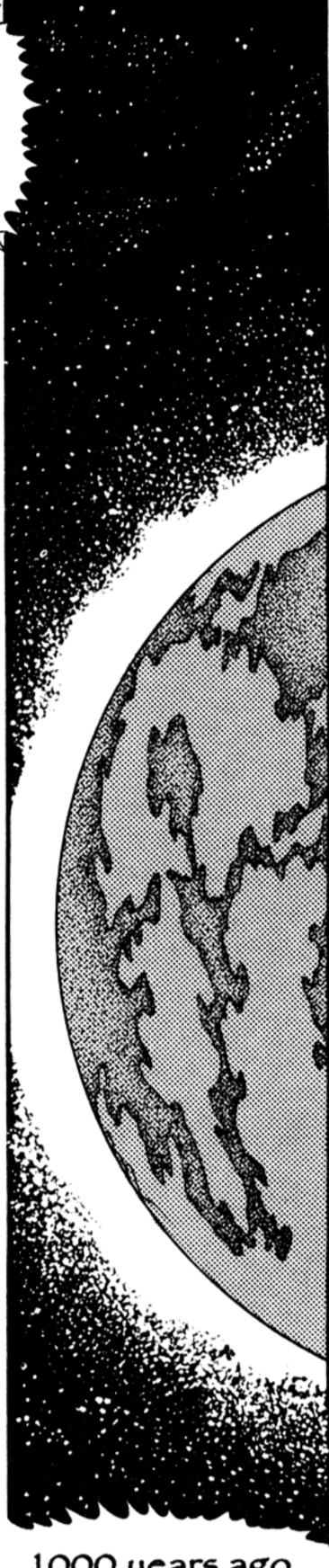












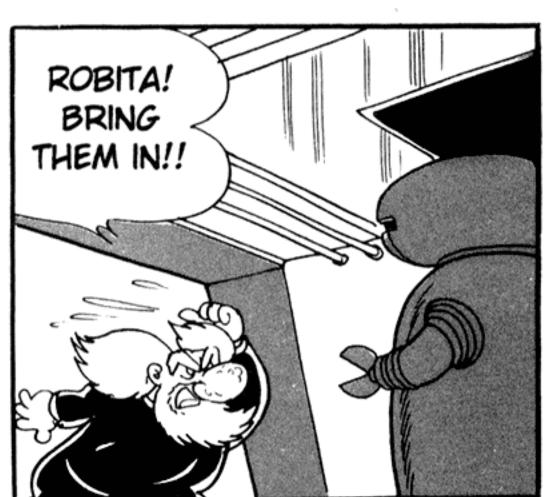
the Earth too
fell ill.
Its symptoms
soon showed on
the surface.

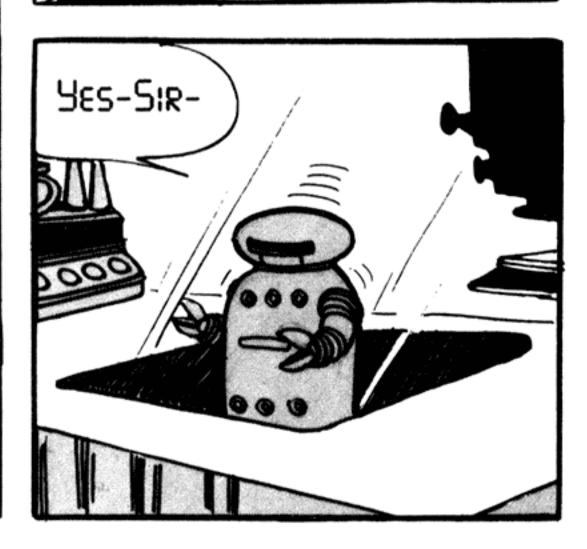


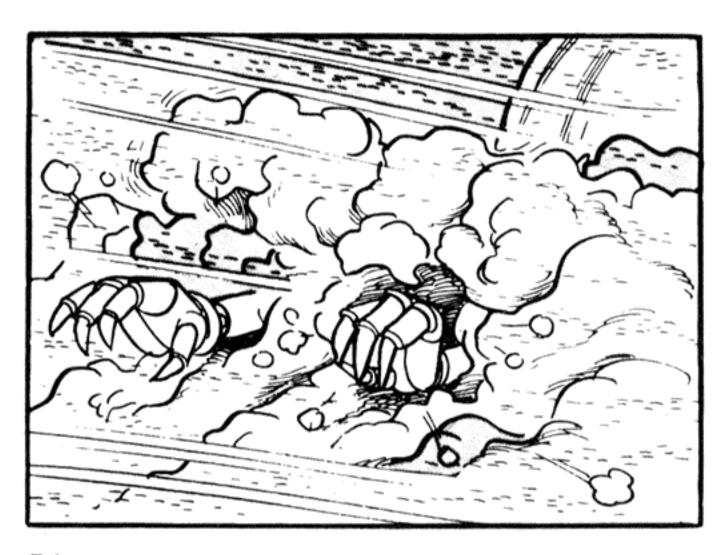


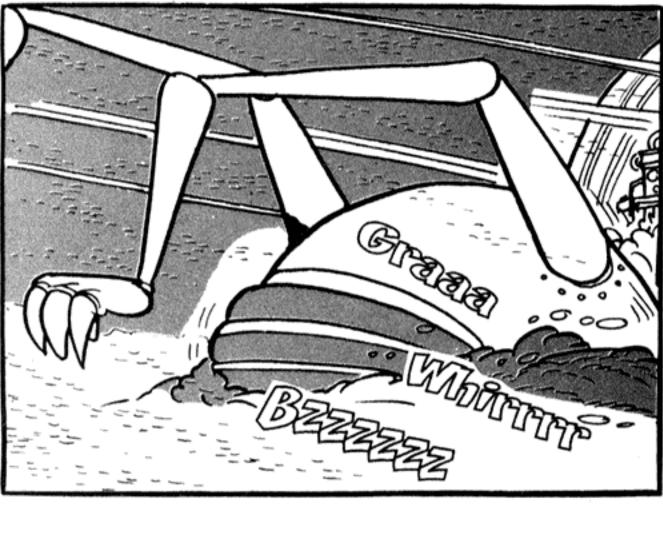






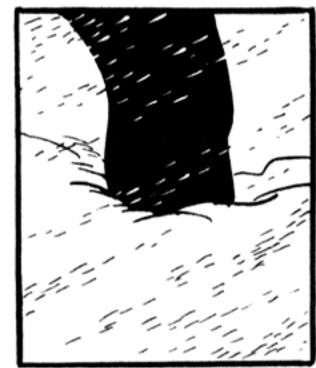






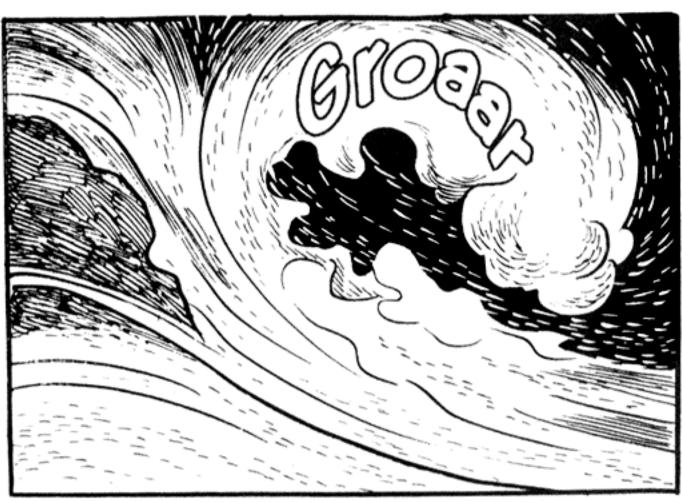










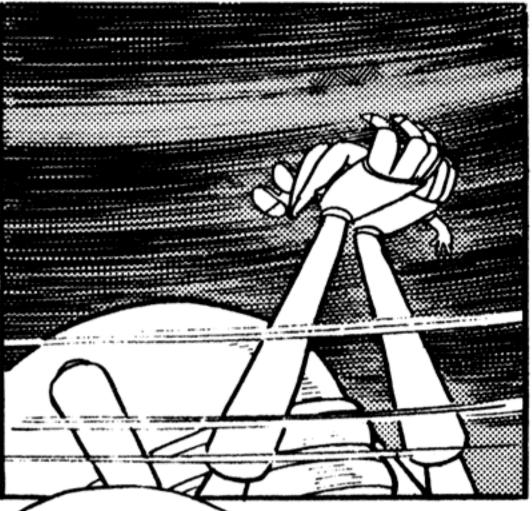


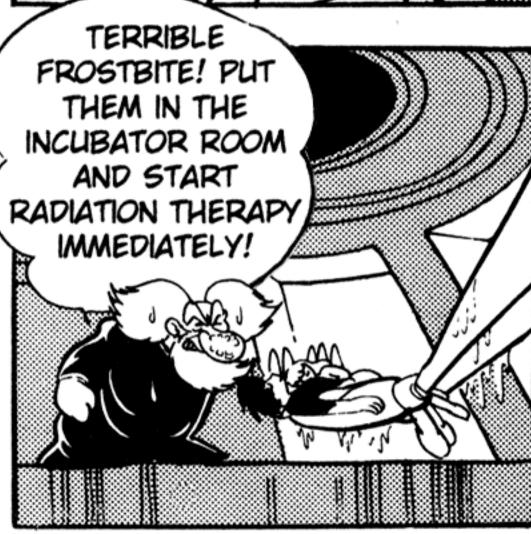


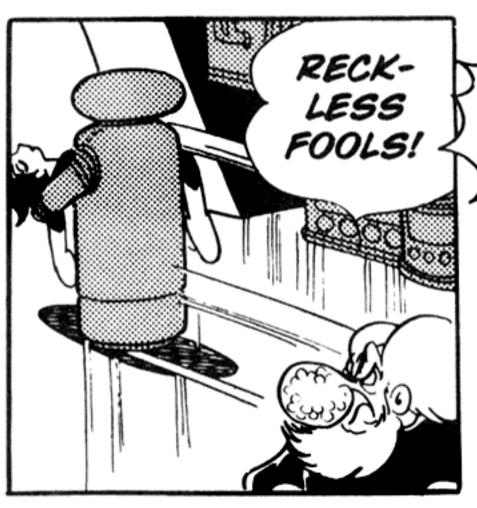


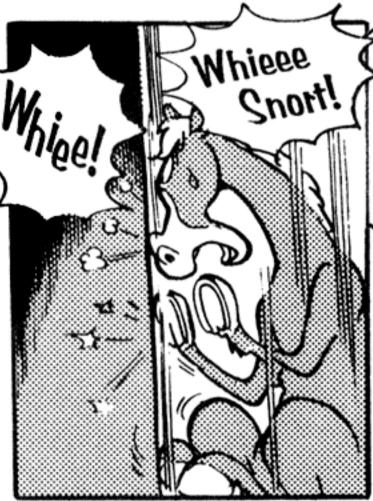


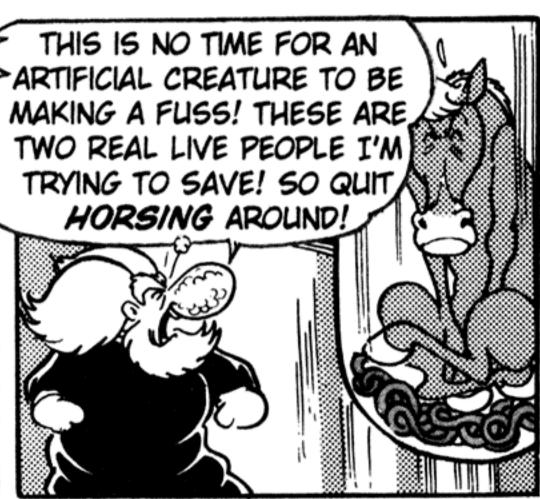


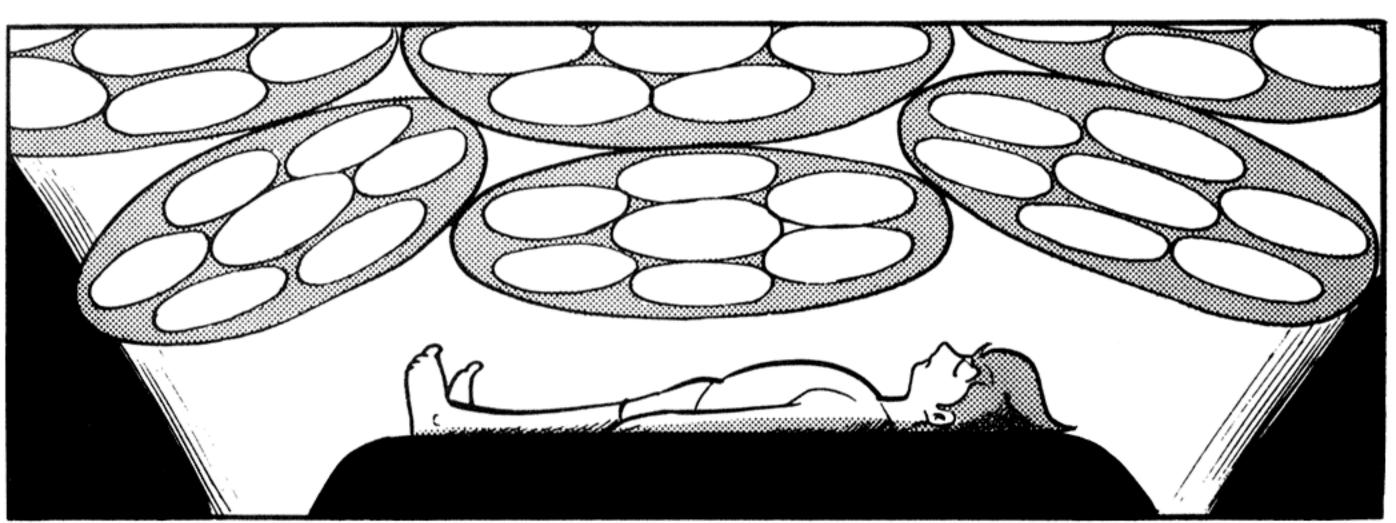






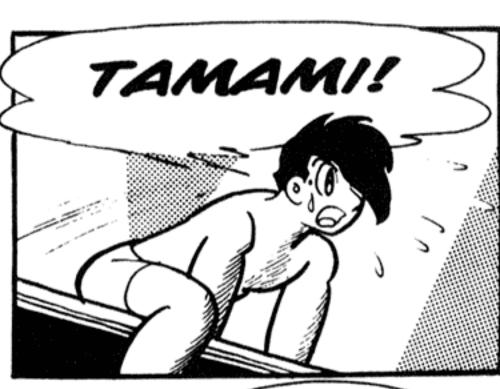


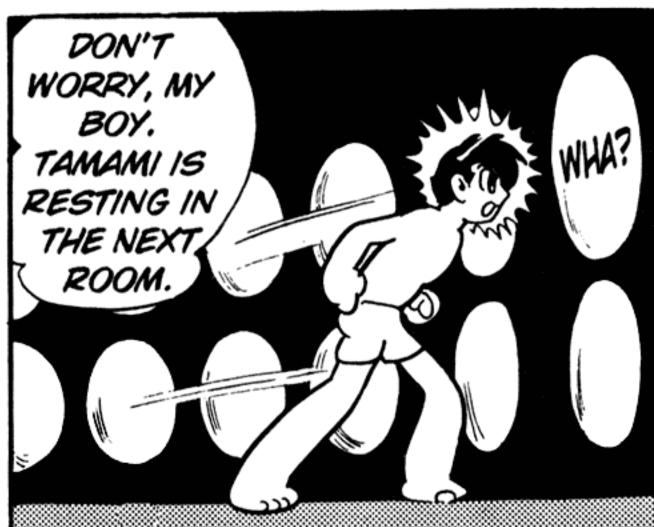


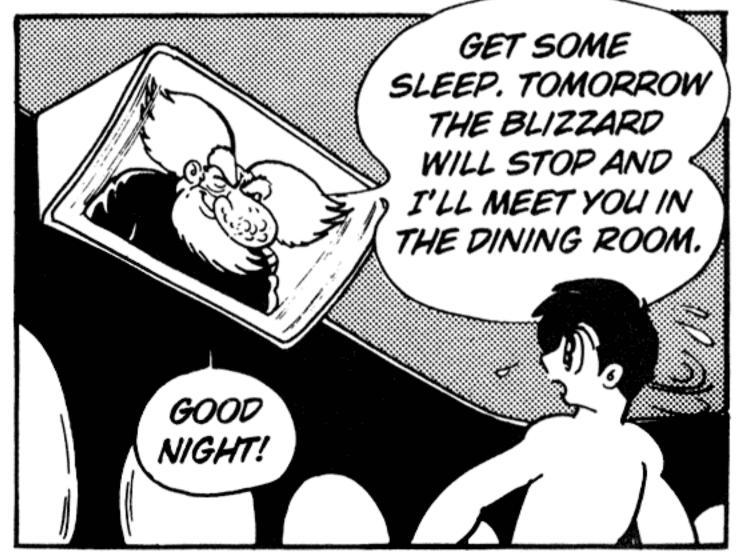


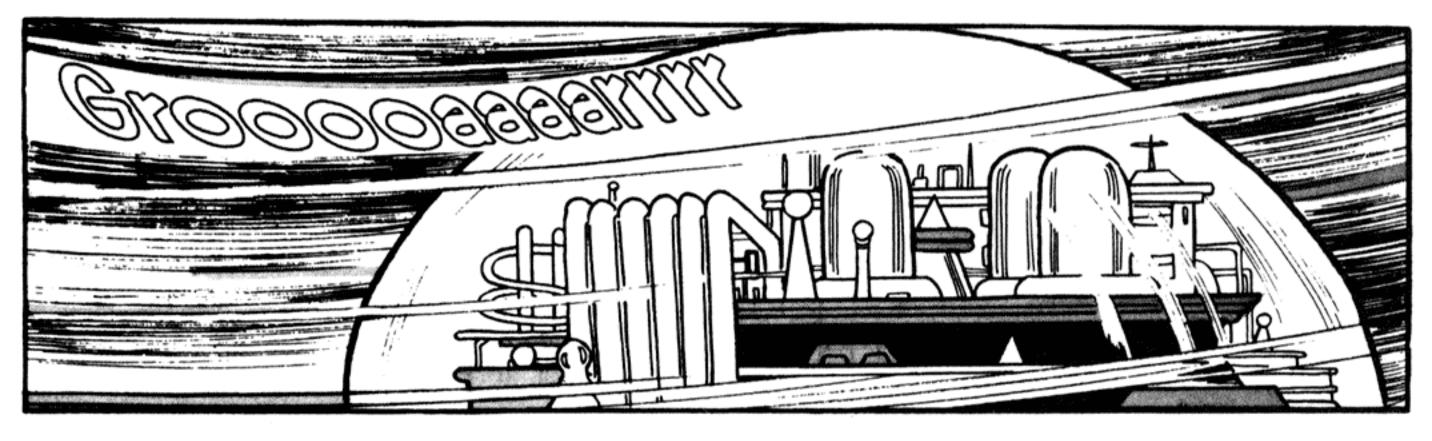




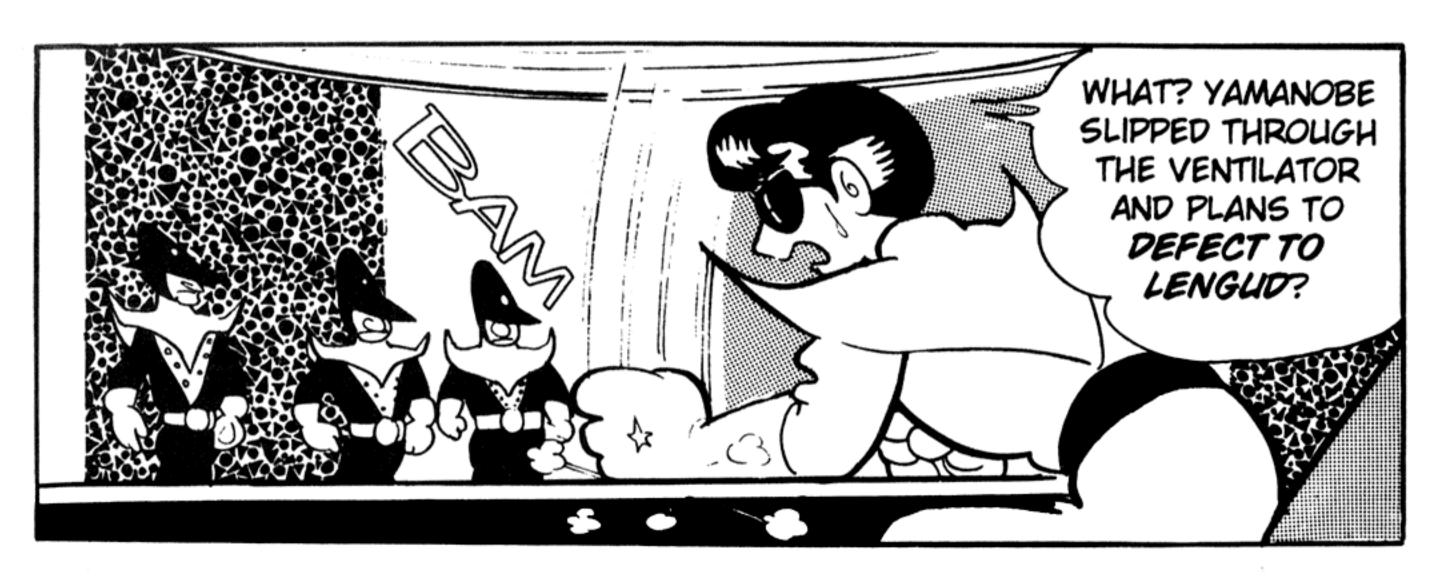


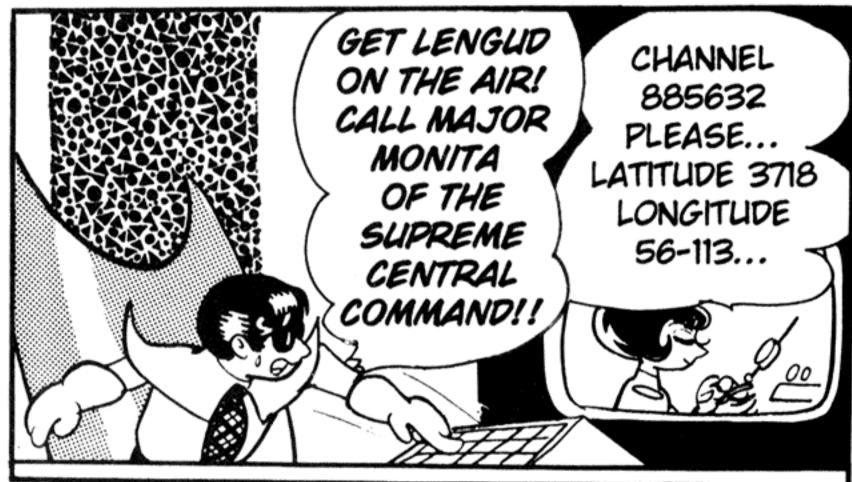


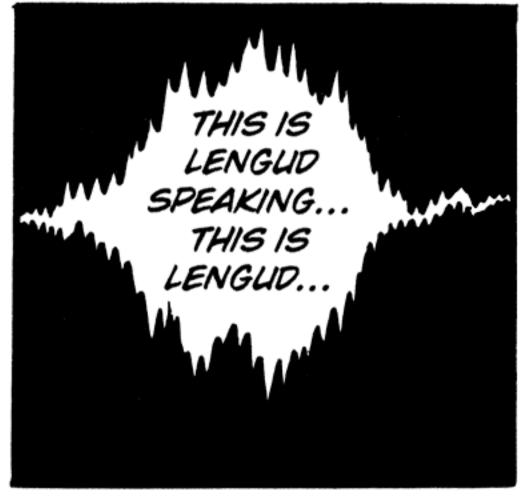


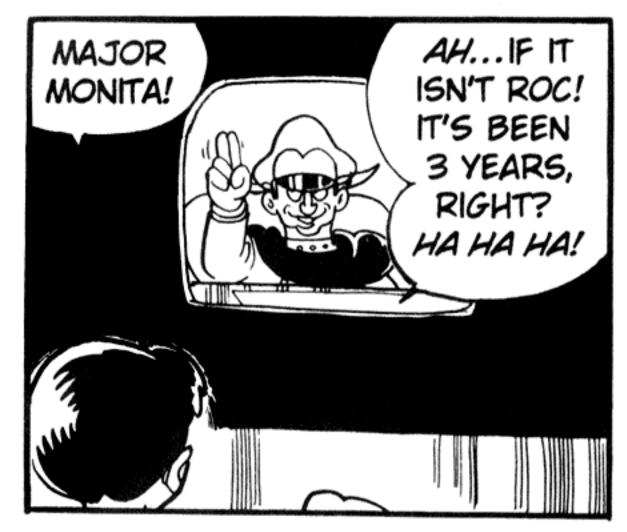


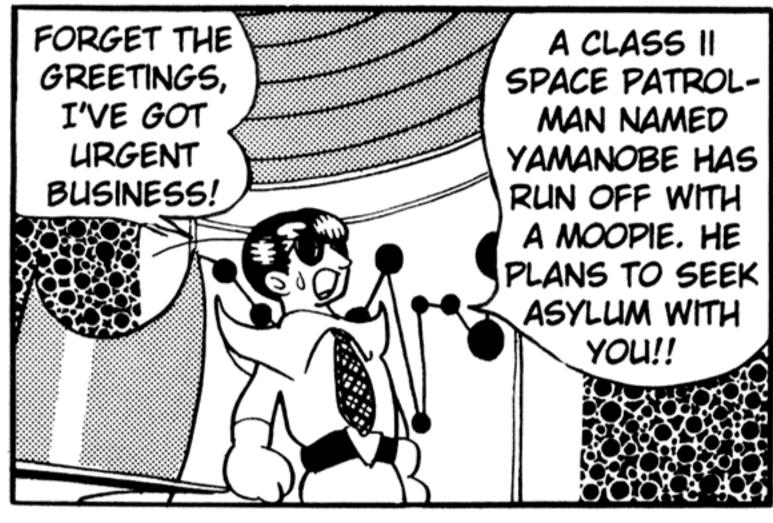








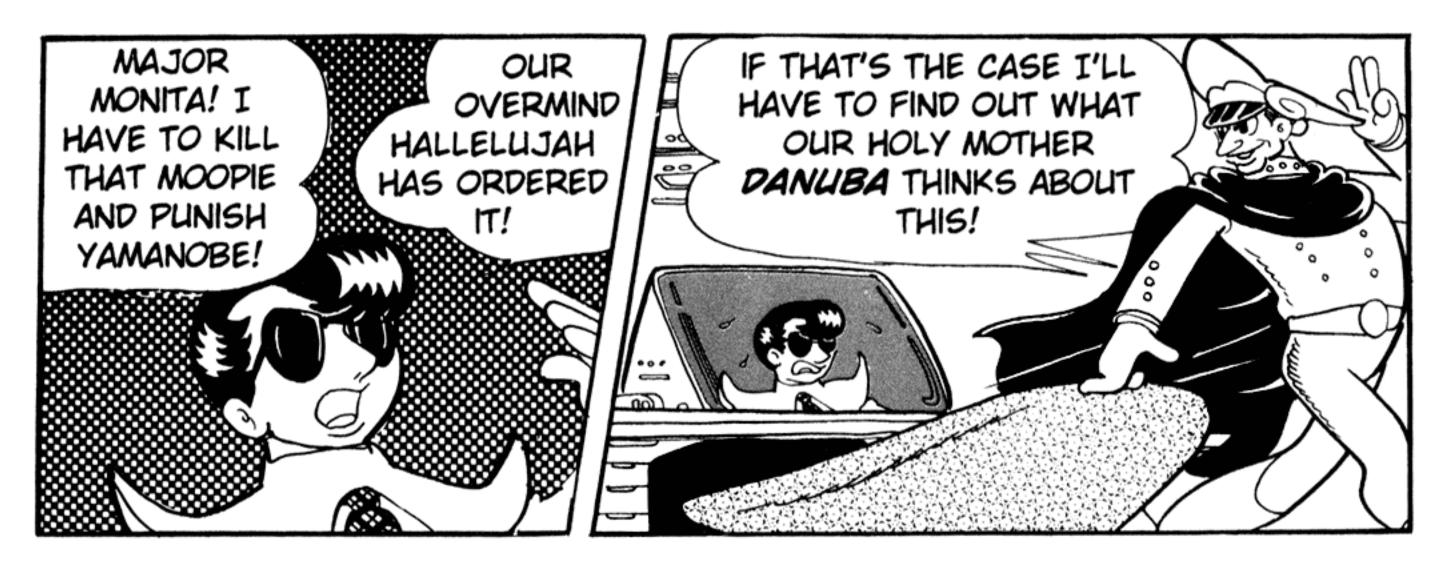








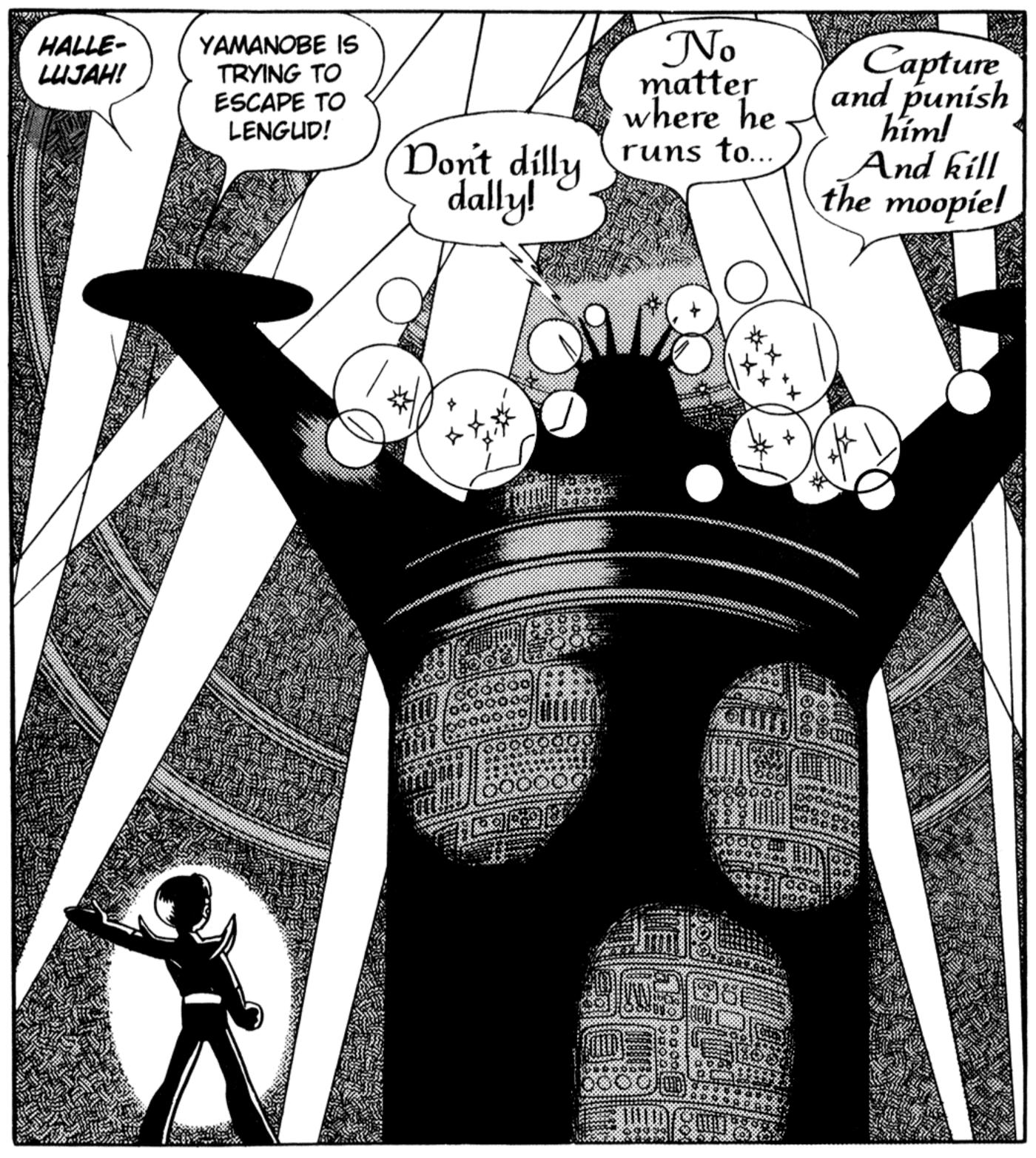




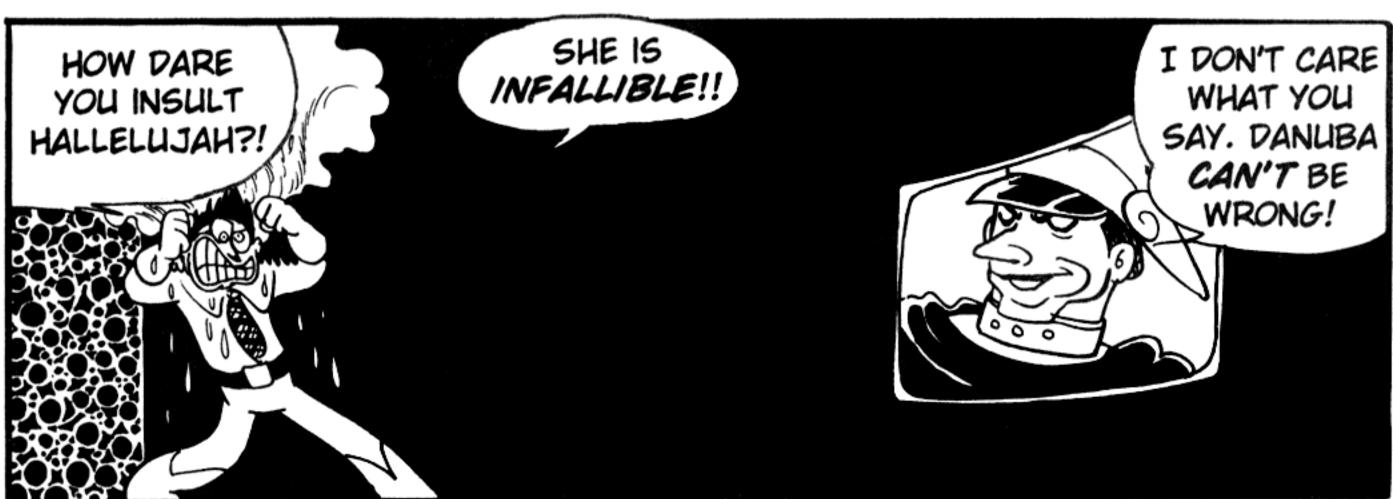


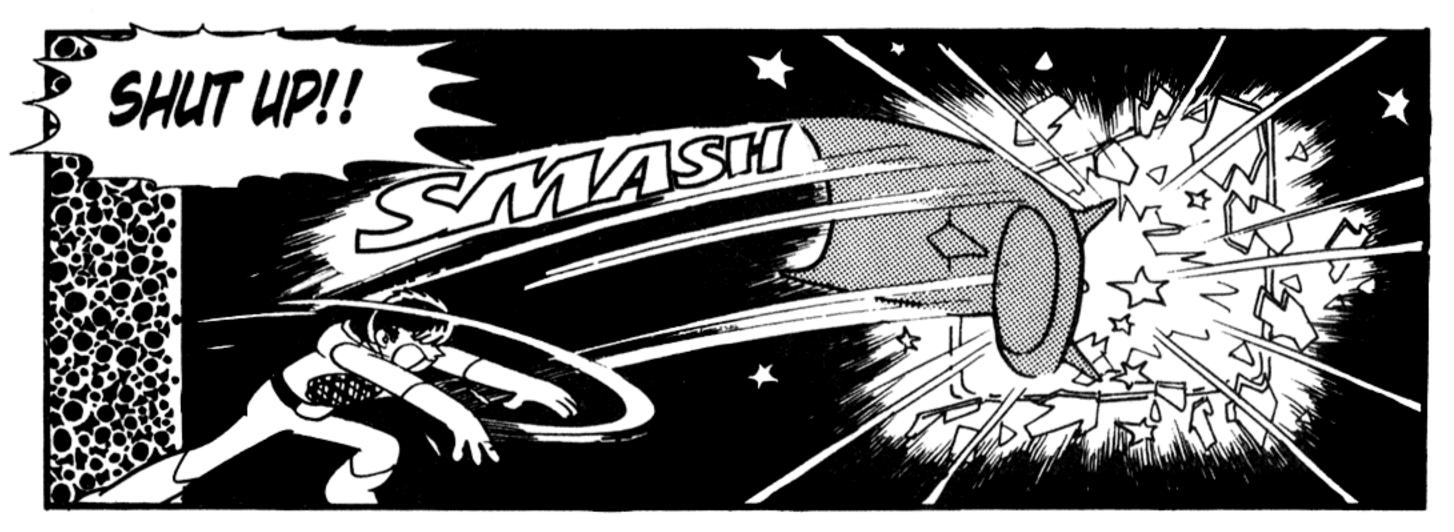


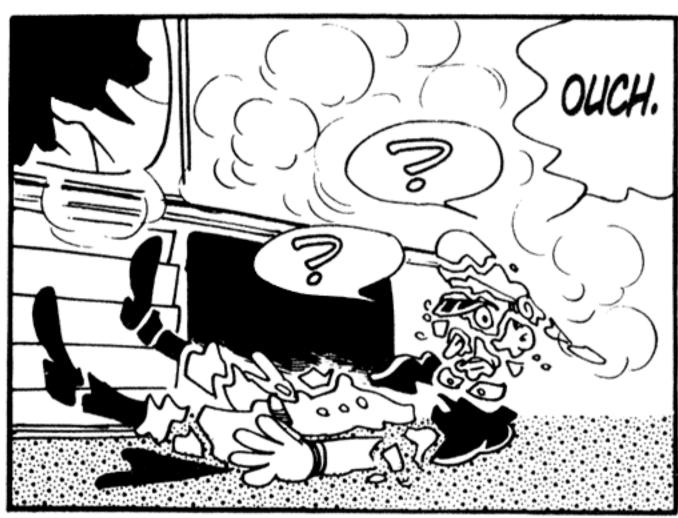


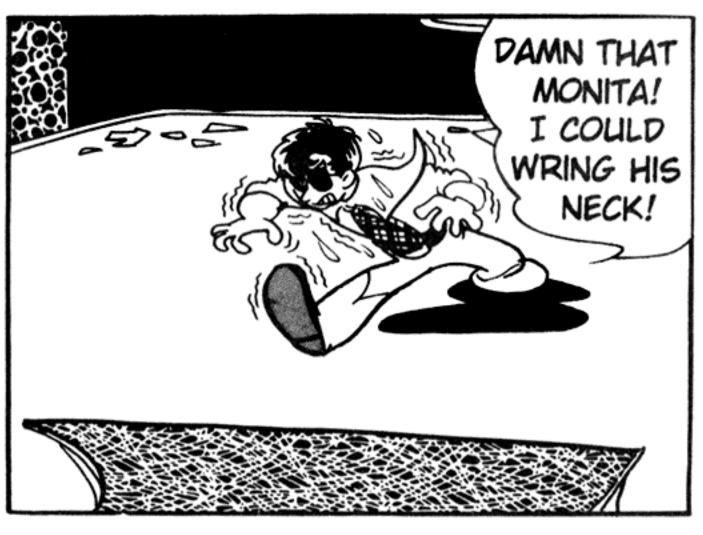


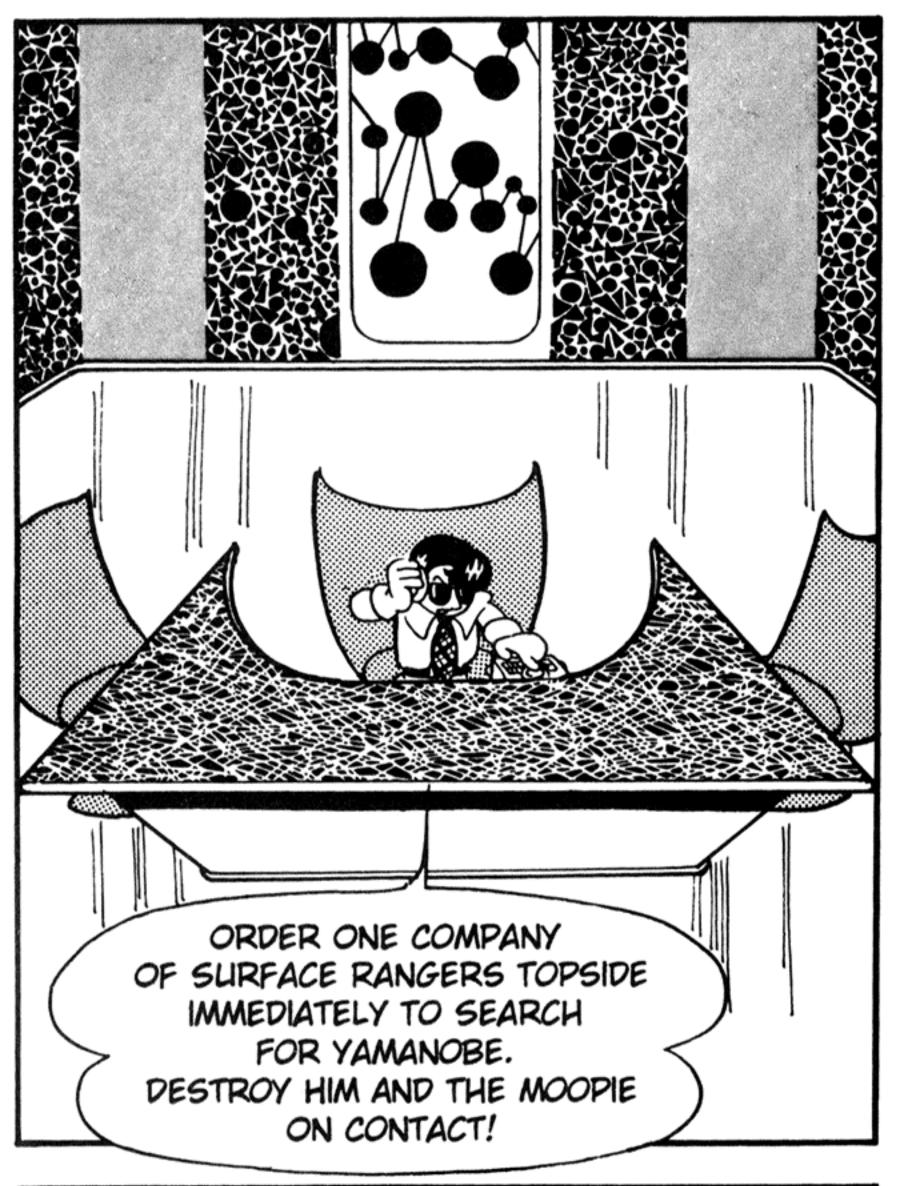


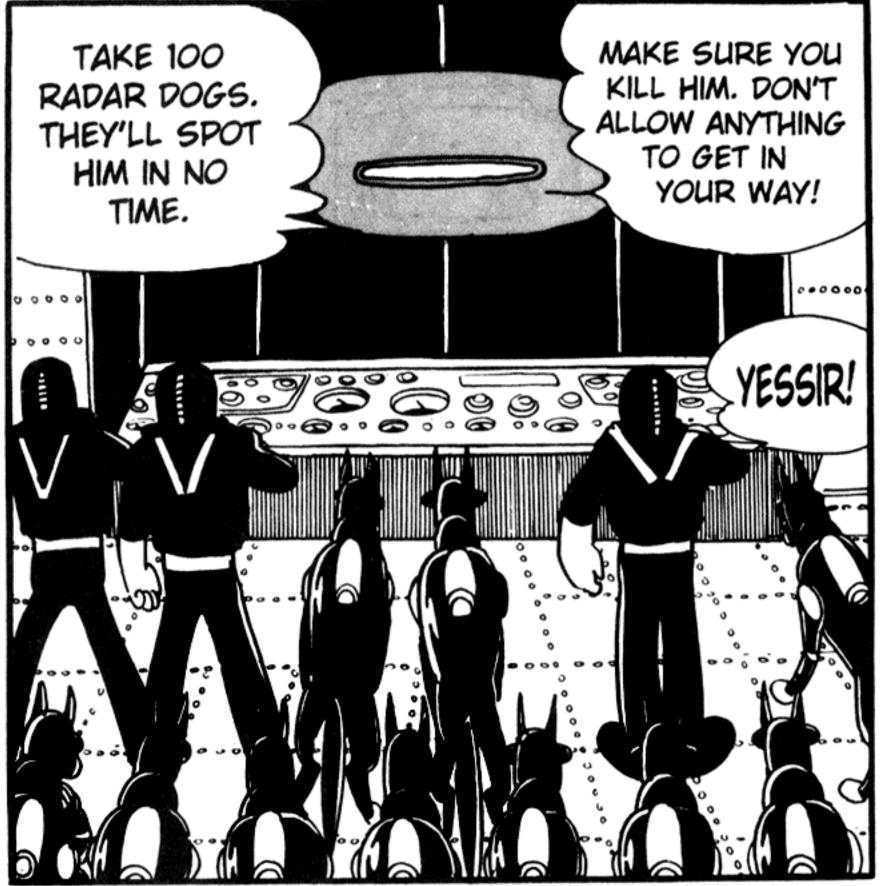


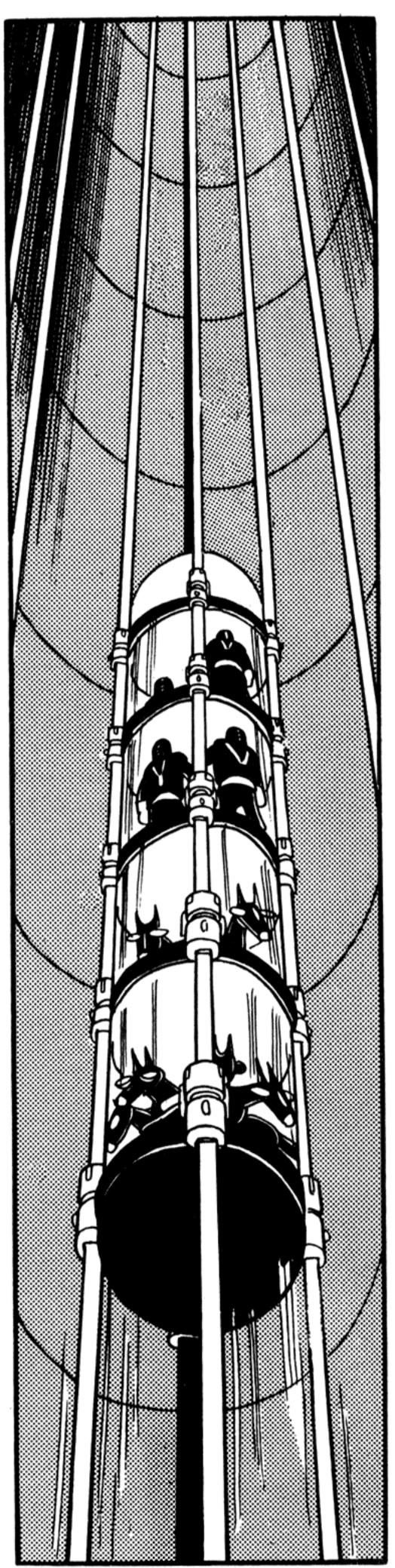


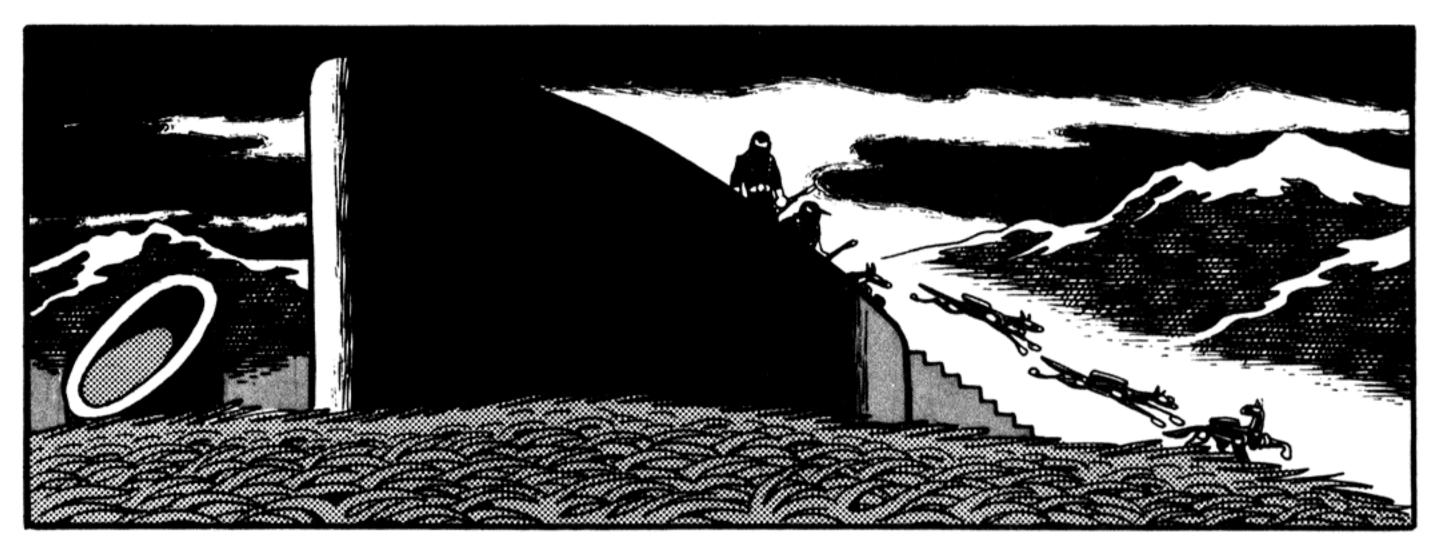






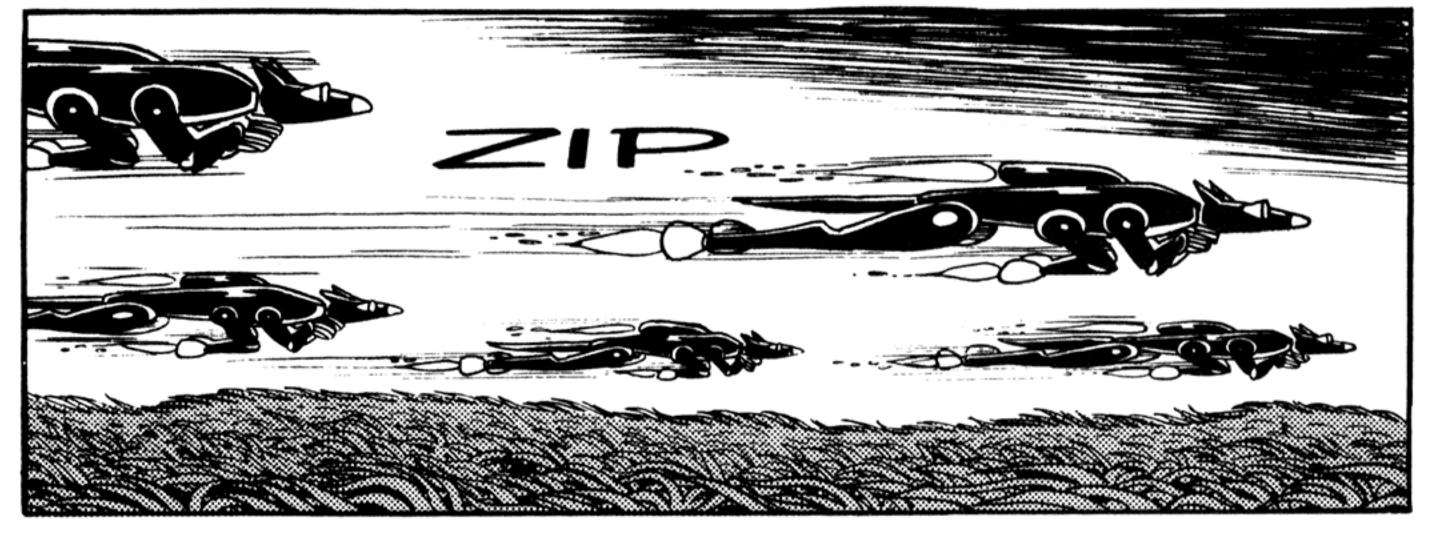


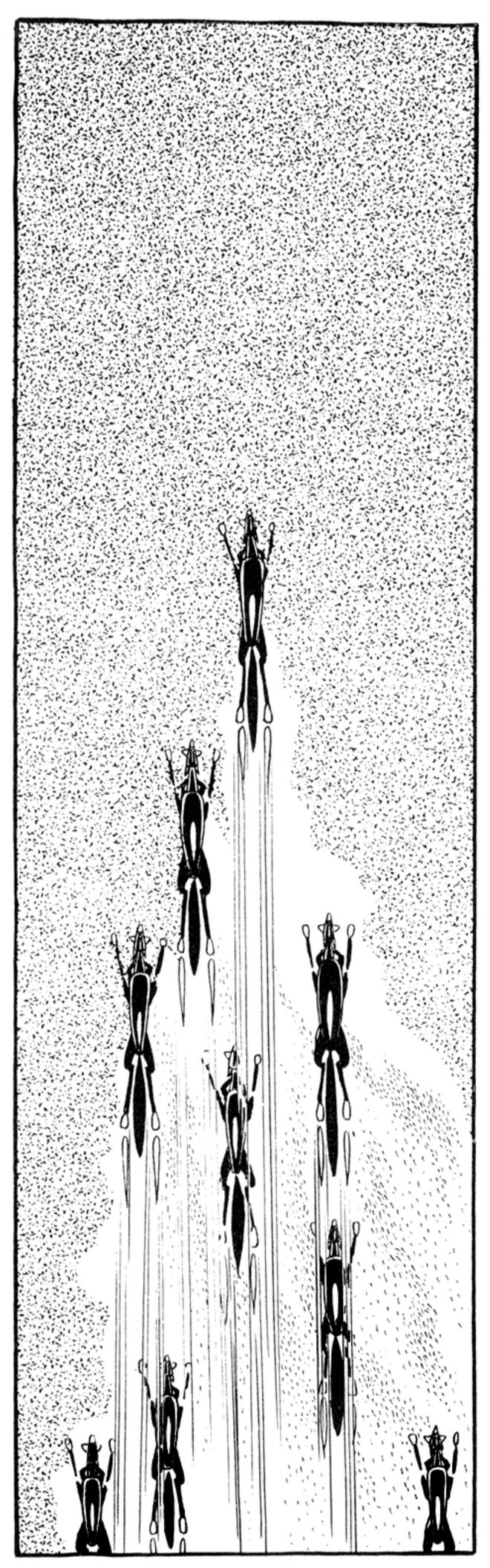


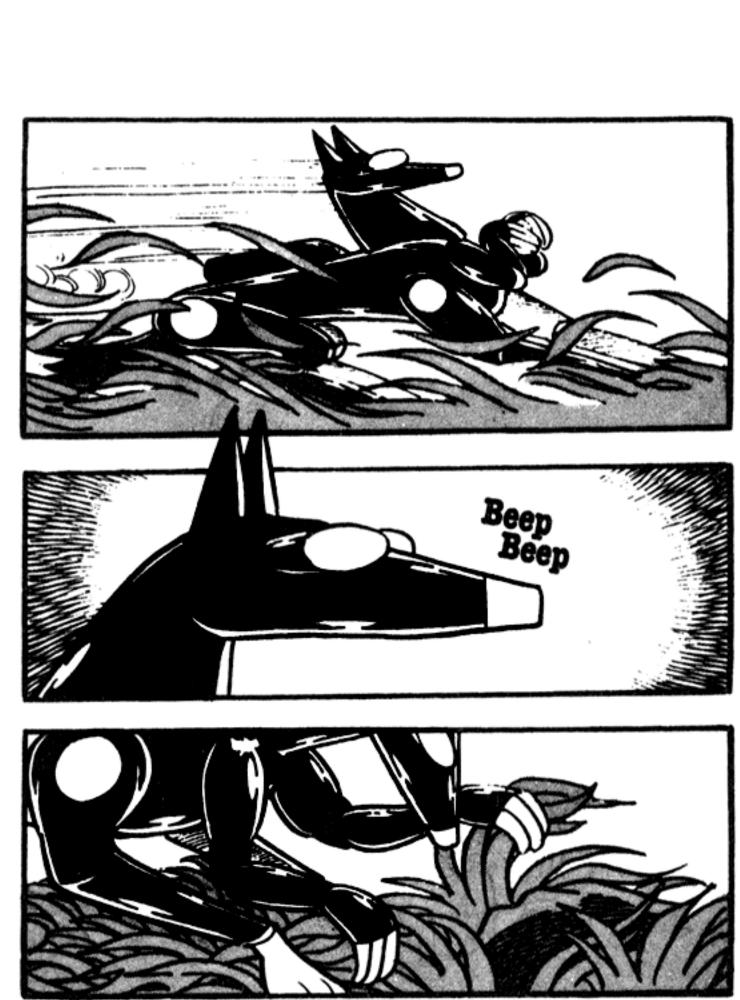


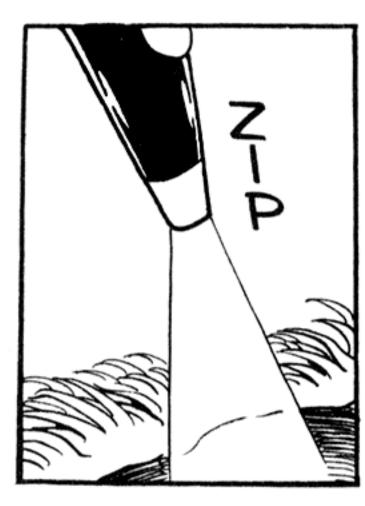




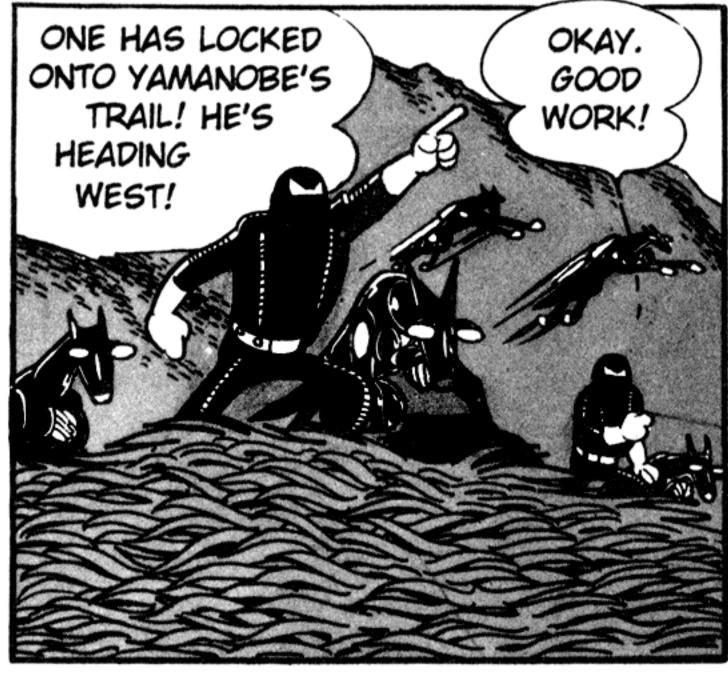


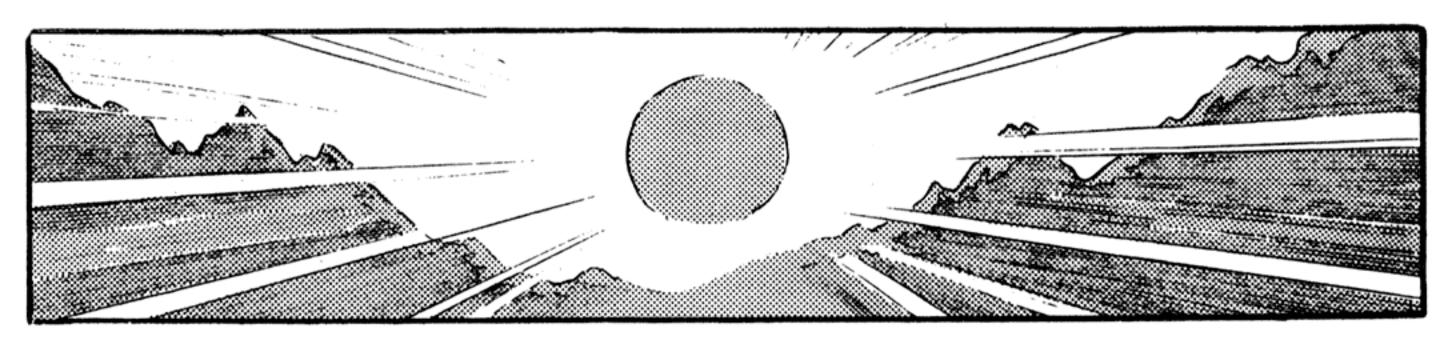










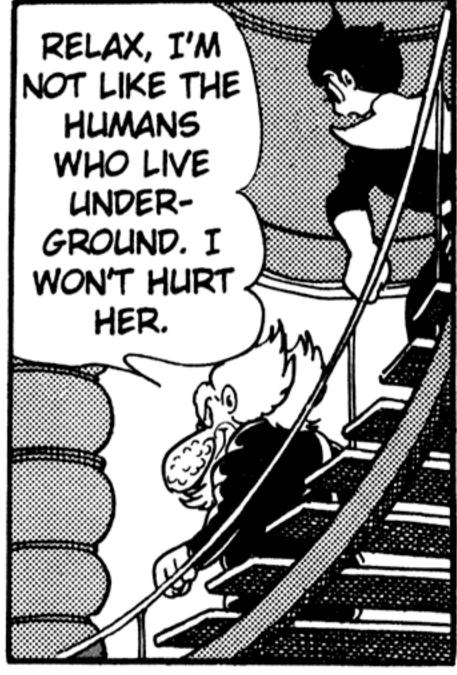


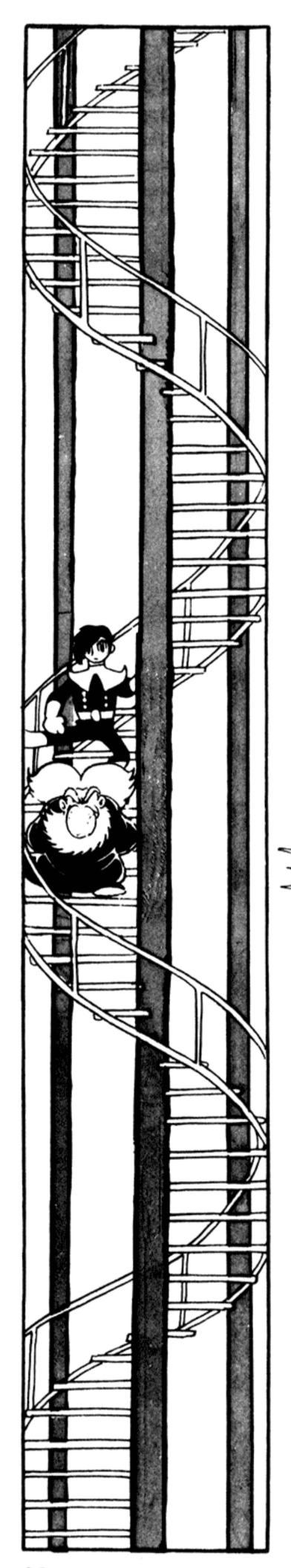








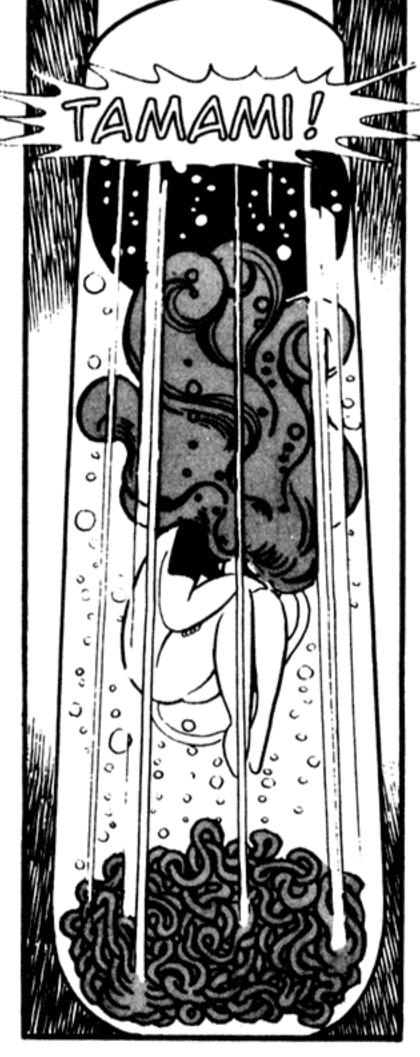


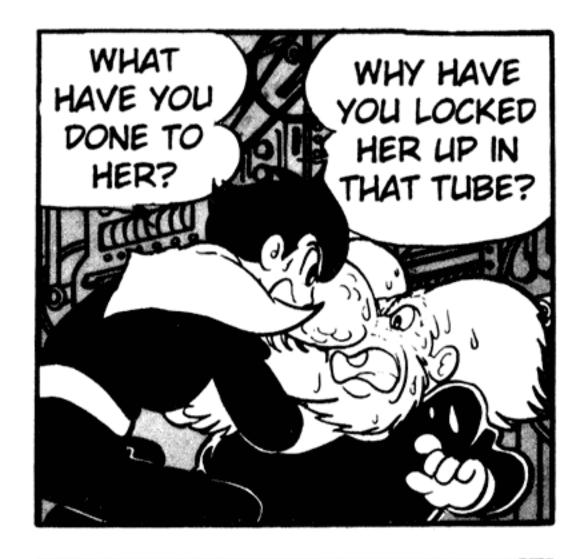




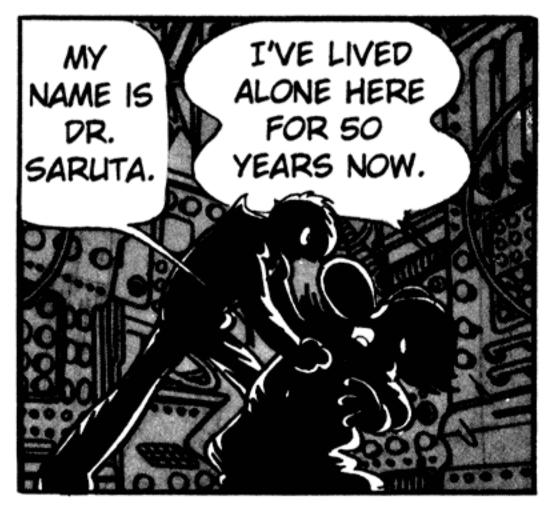










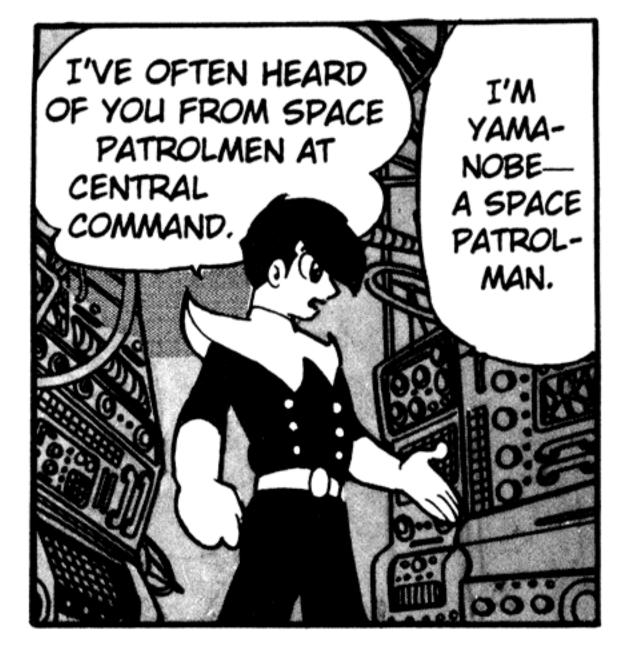




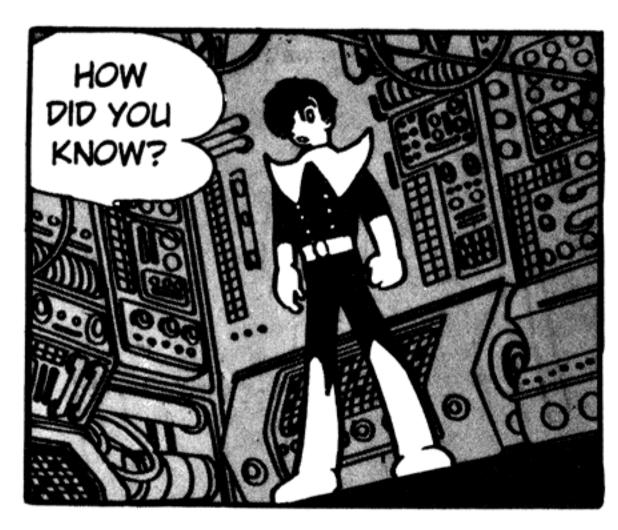


## DR. SARUTA!!

HIS NAME WAS ALREADY A LEGEND.
IN HIS YOUTH HE TRAVELED
THE FOUR CORNERS OF THE
UNIVERSE, WANDERING FROM
STAR TO STAR, DOING PROLIFIC
RESEARCH ON THE COSMOS.
AFTER RETURNING TO EARTH,
HE GREW TO DETEST THE
SUBTERRANEAN WORLD AND
WITHDREW INTO A HERMIT'S
EXISTENCE IN HIS SURFACE
DOME, BUT HIS HEART STILL
HELD AN ENORMOUS LOVE FOR
MANKIND AND THE EARTH UPON
WHICH HE LIVED.

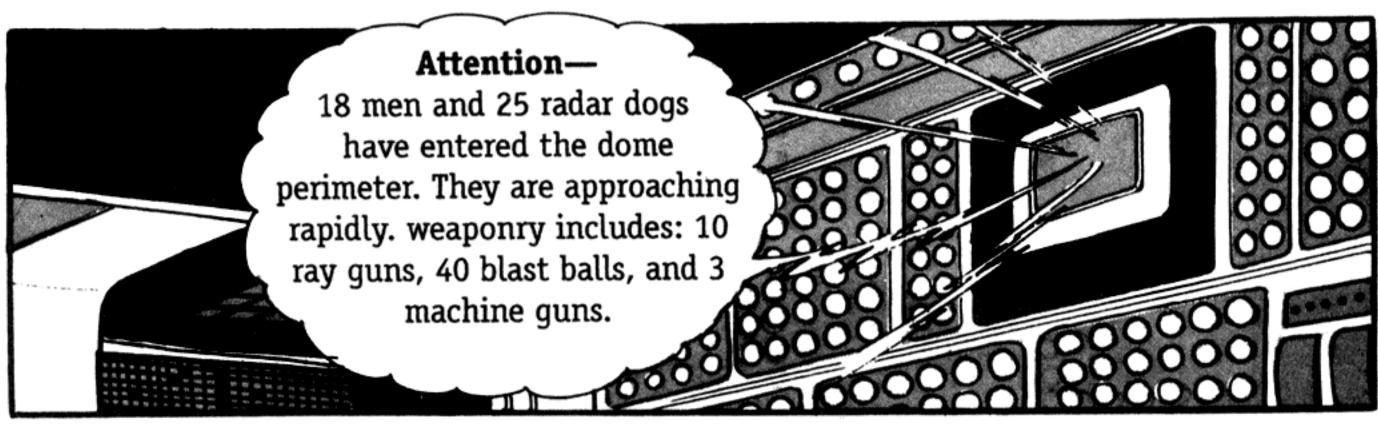


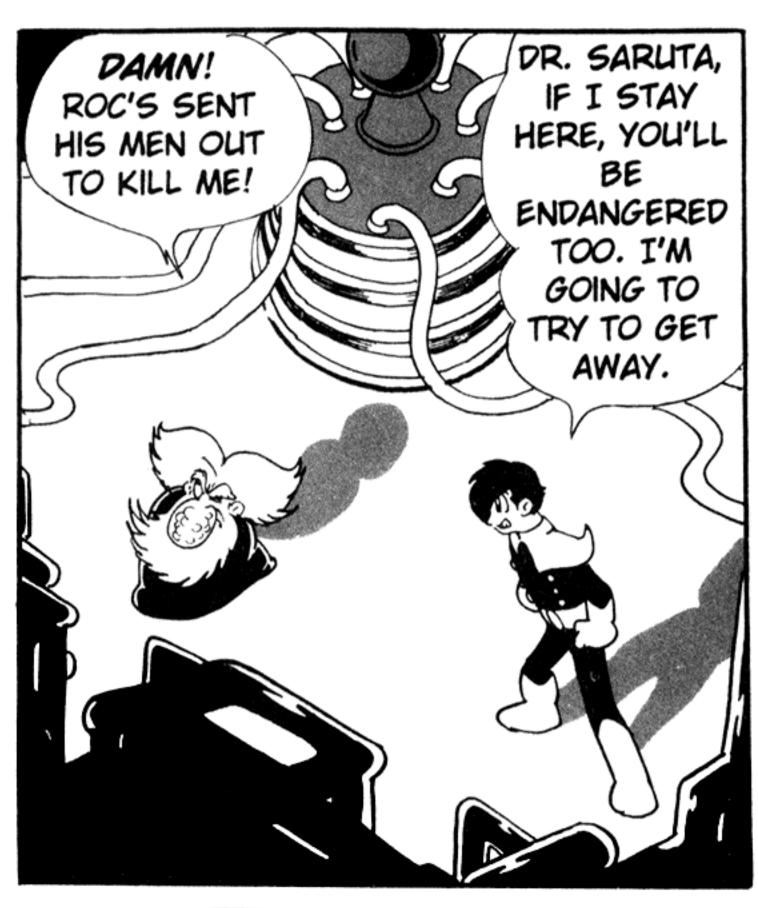




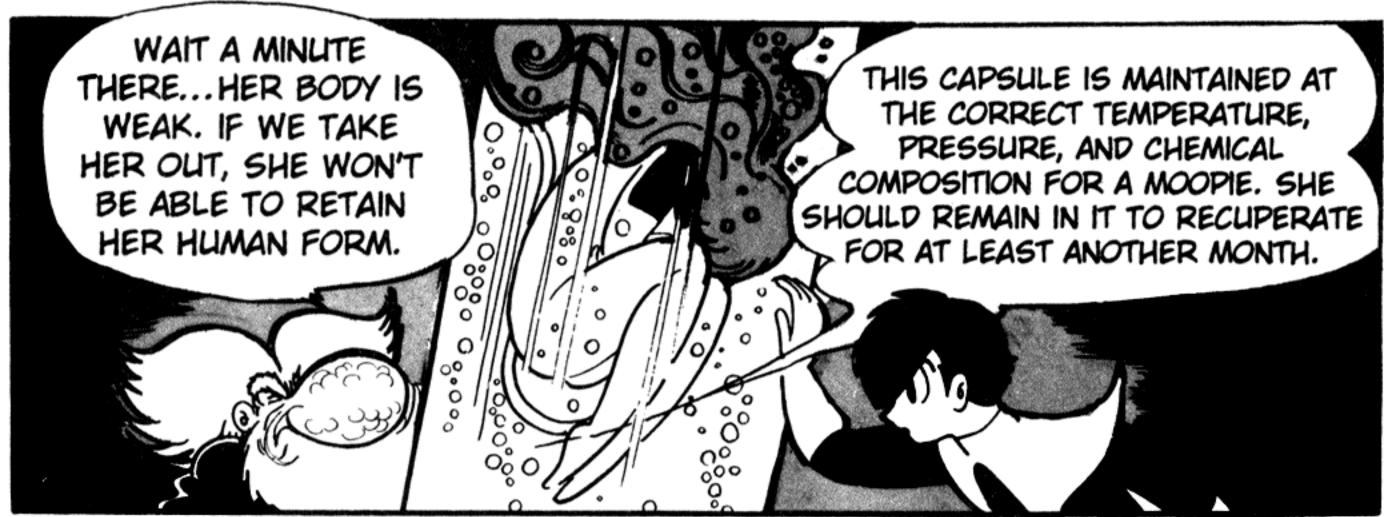




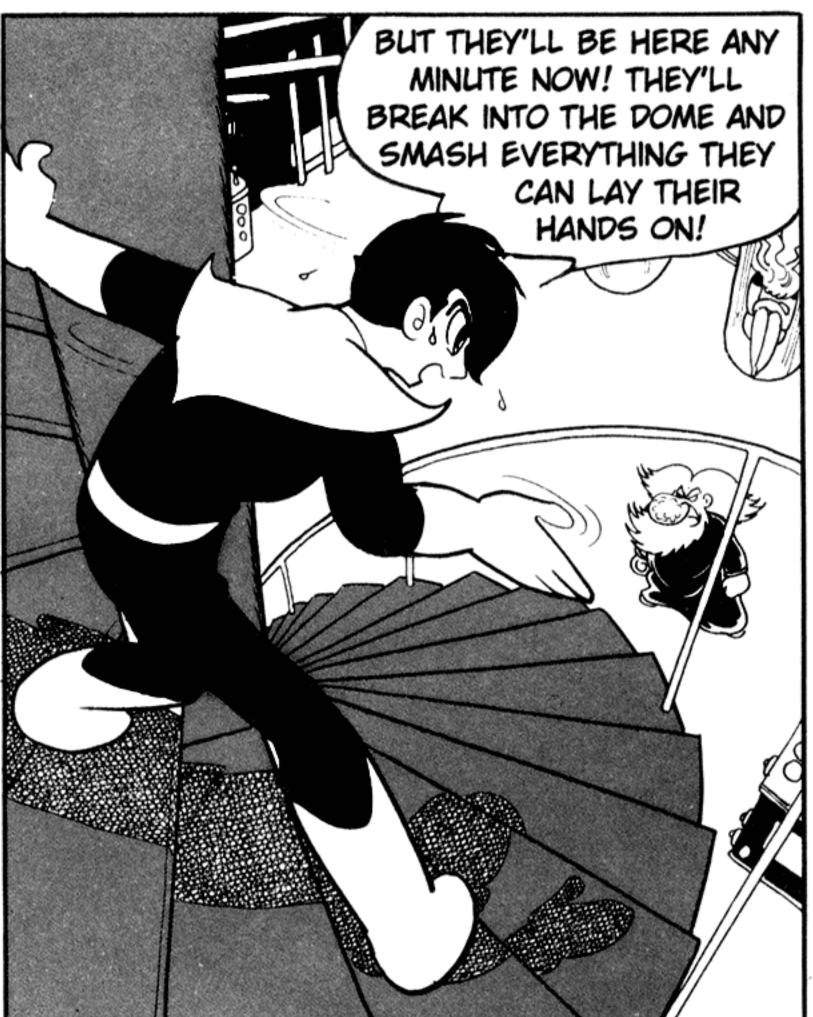






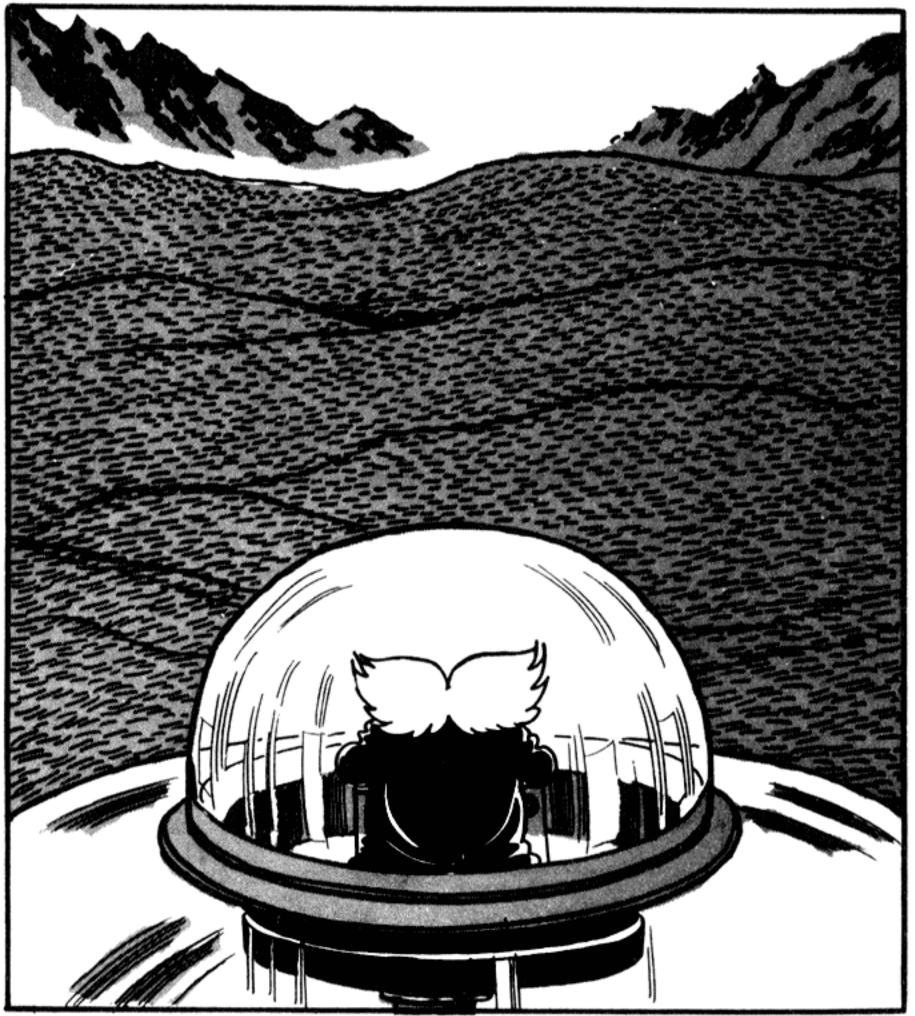




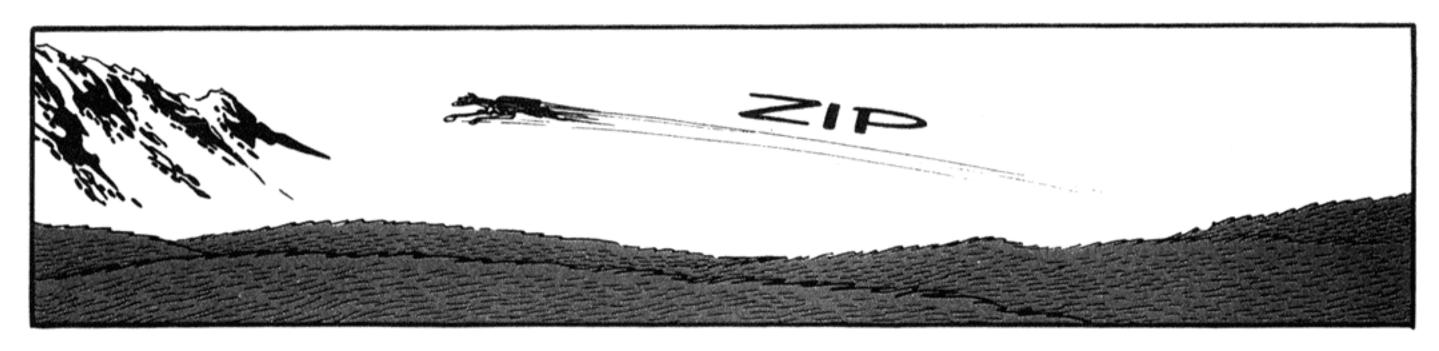


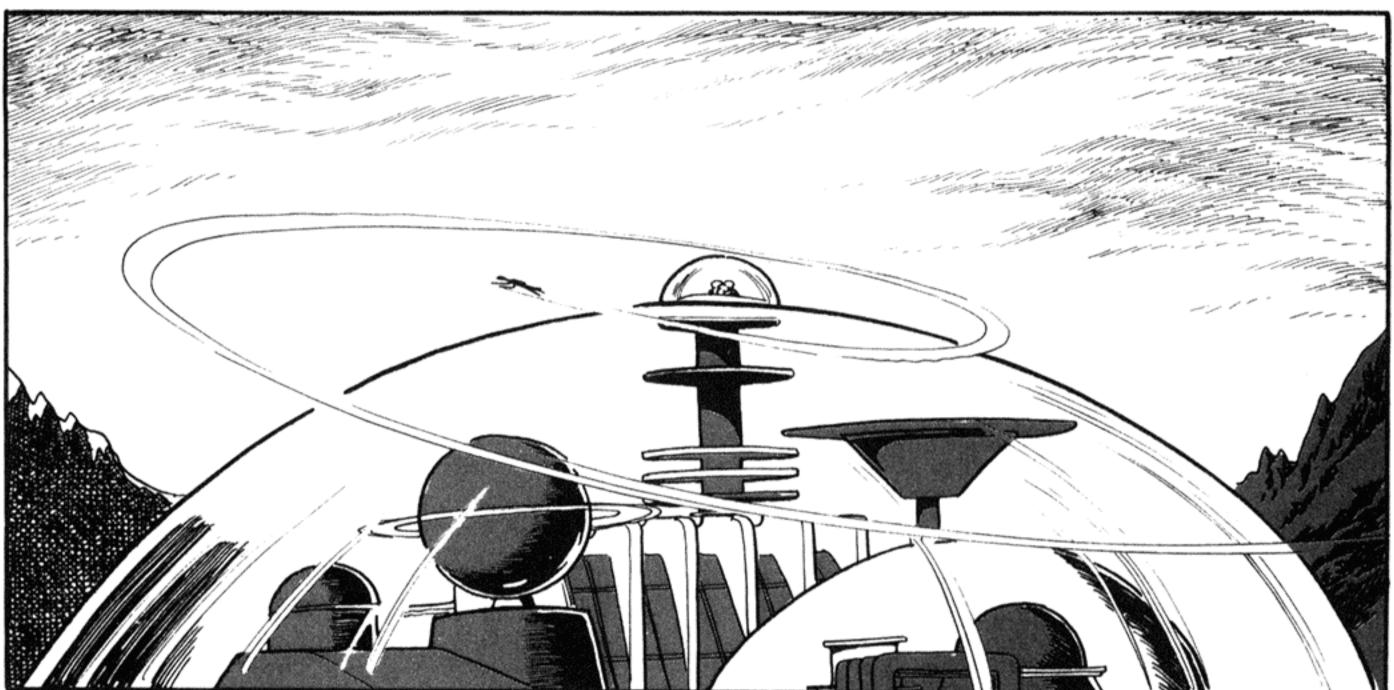




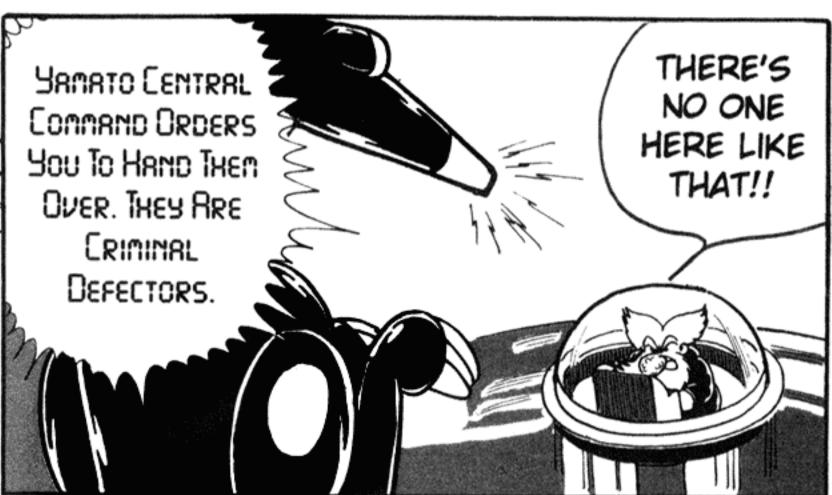


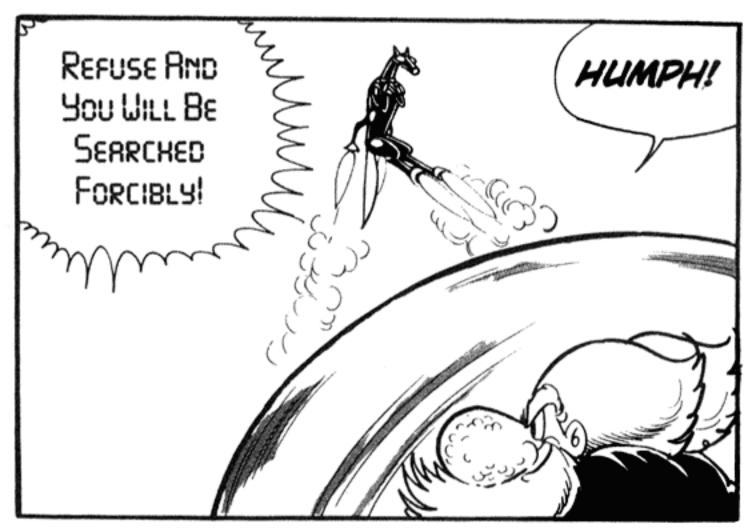


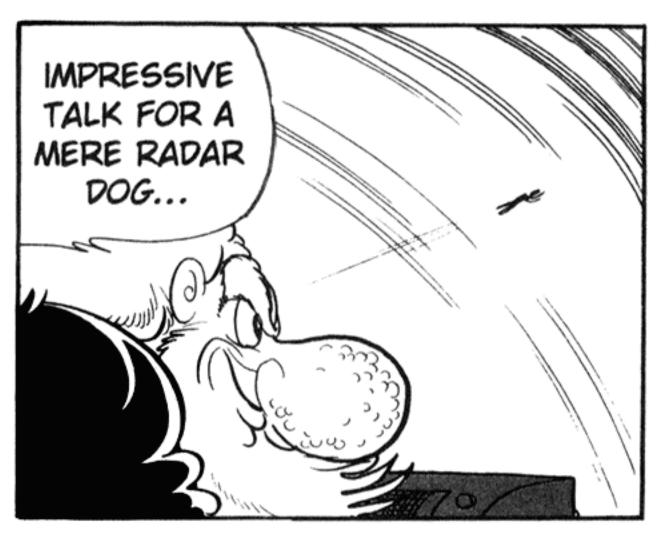




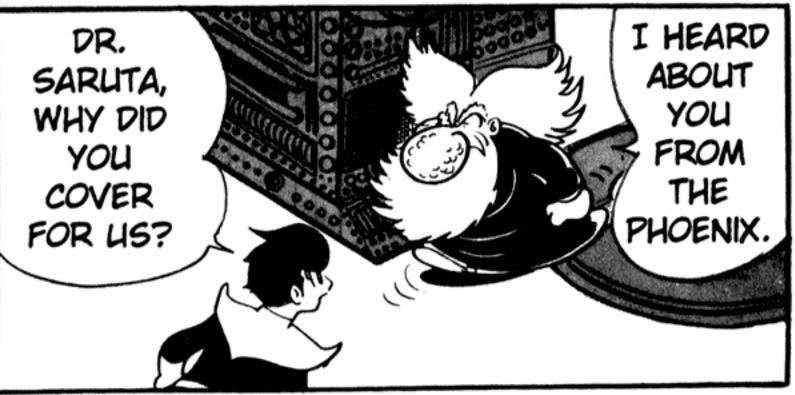




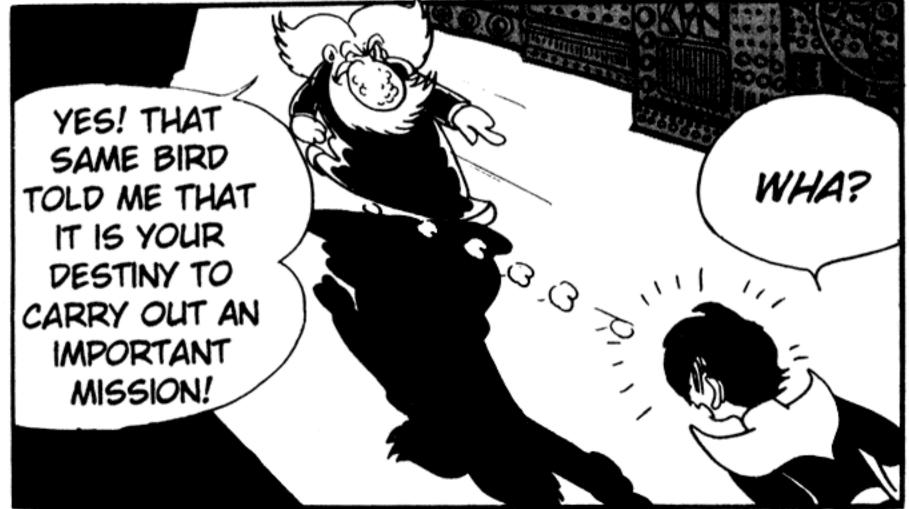


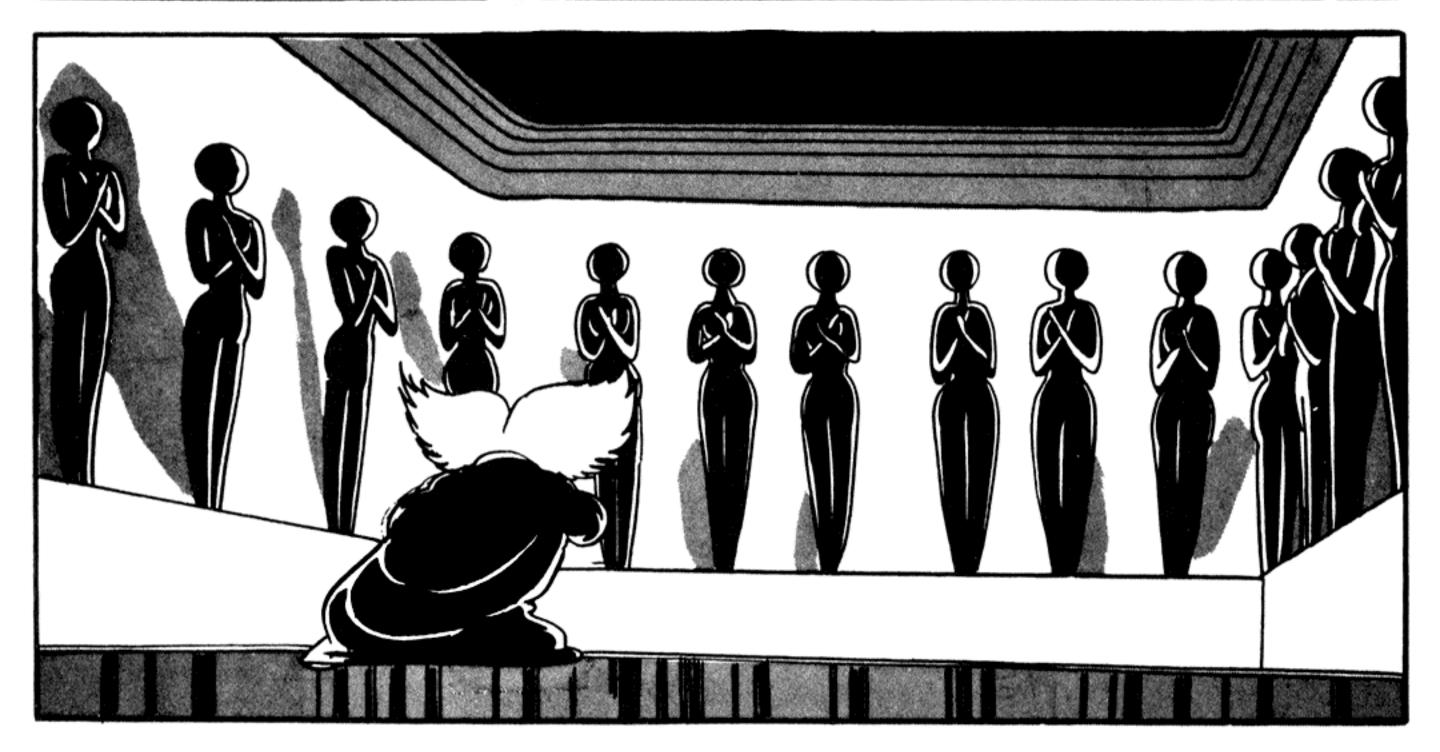










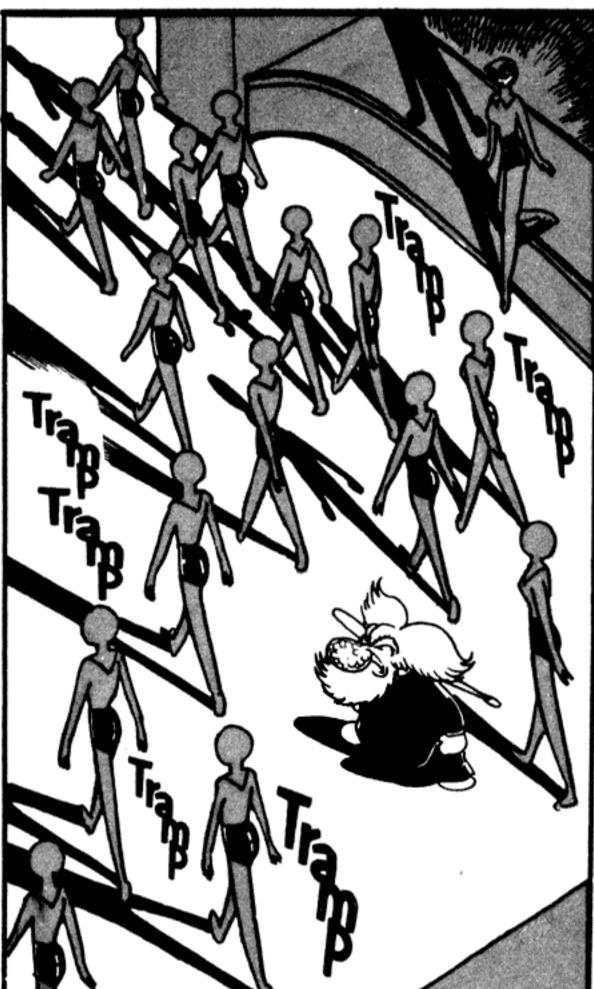








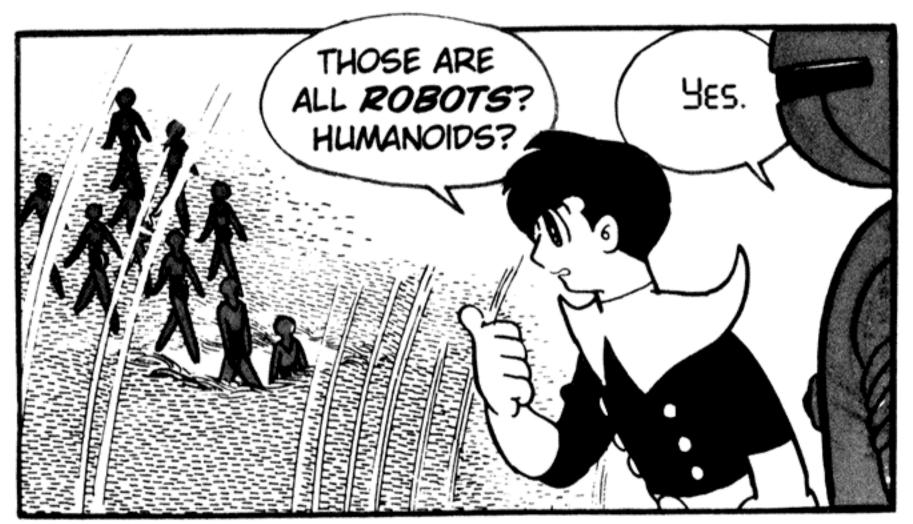


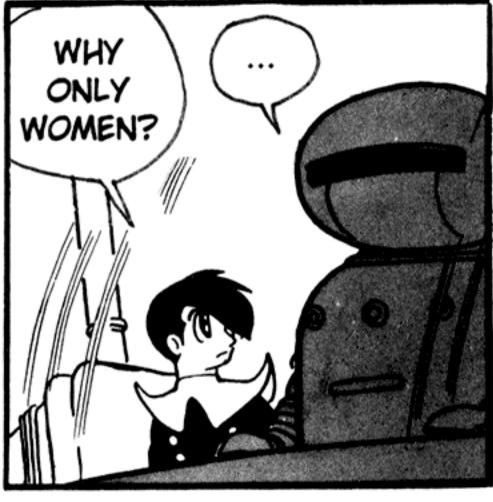


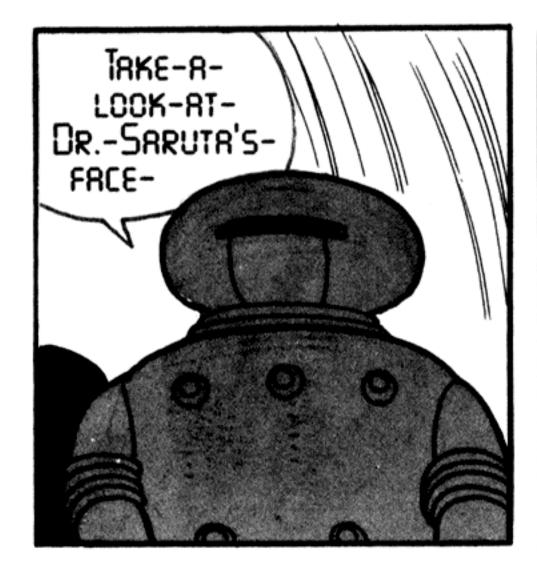




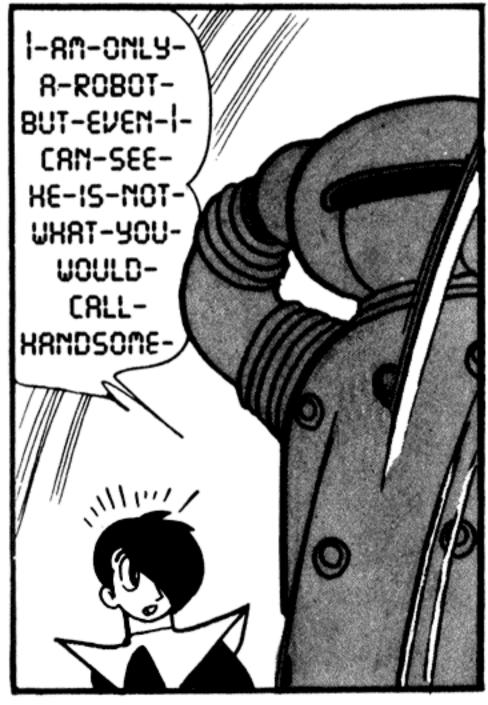


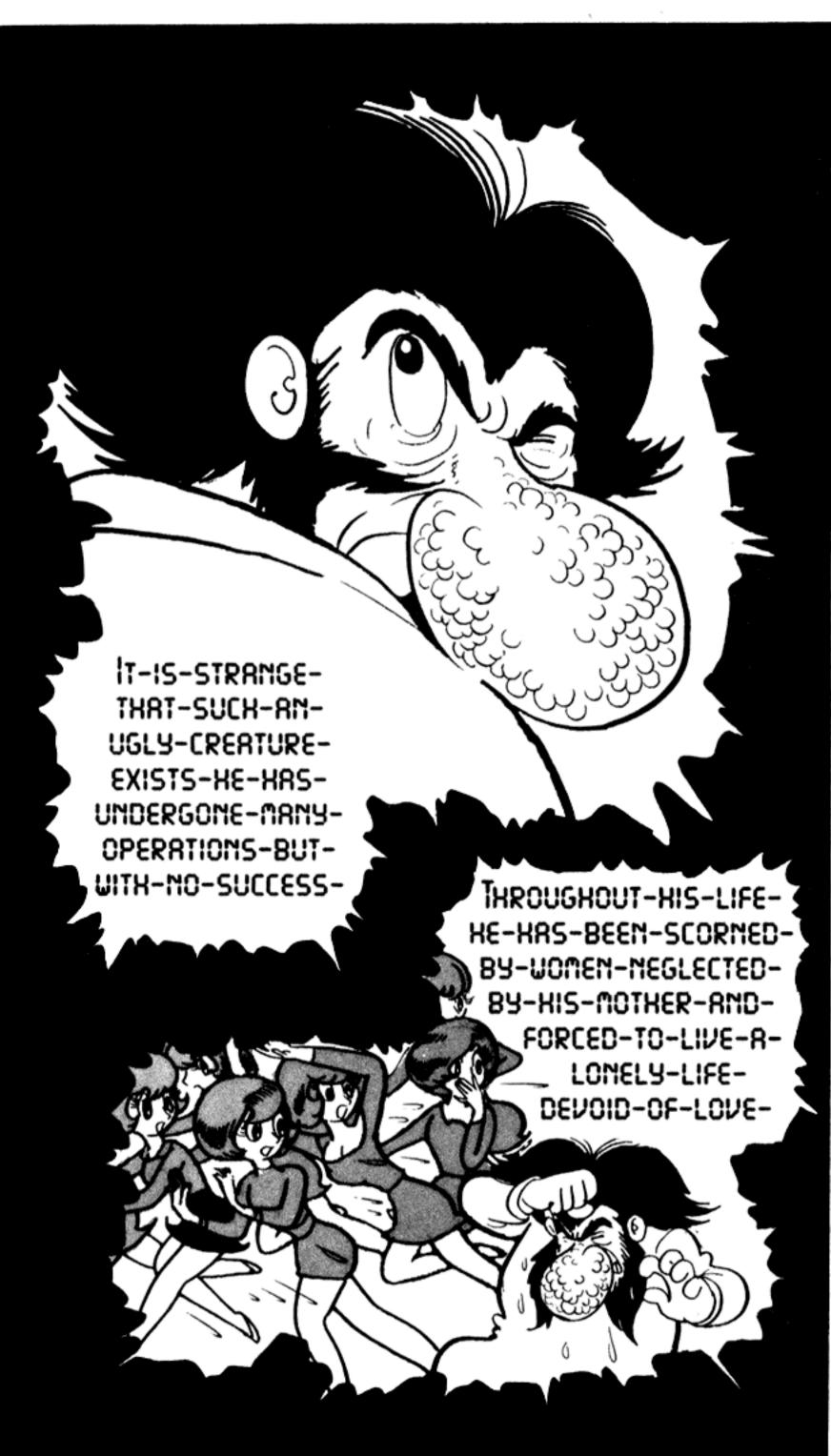


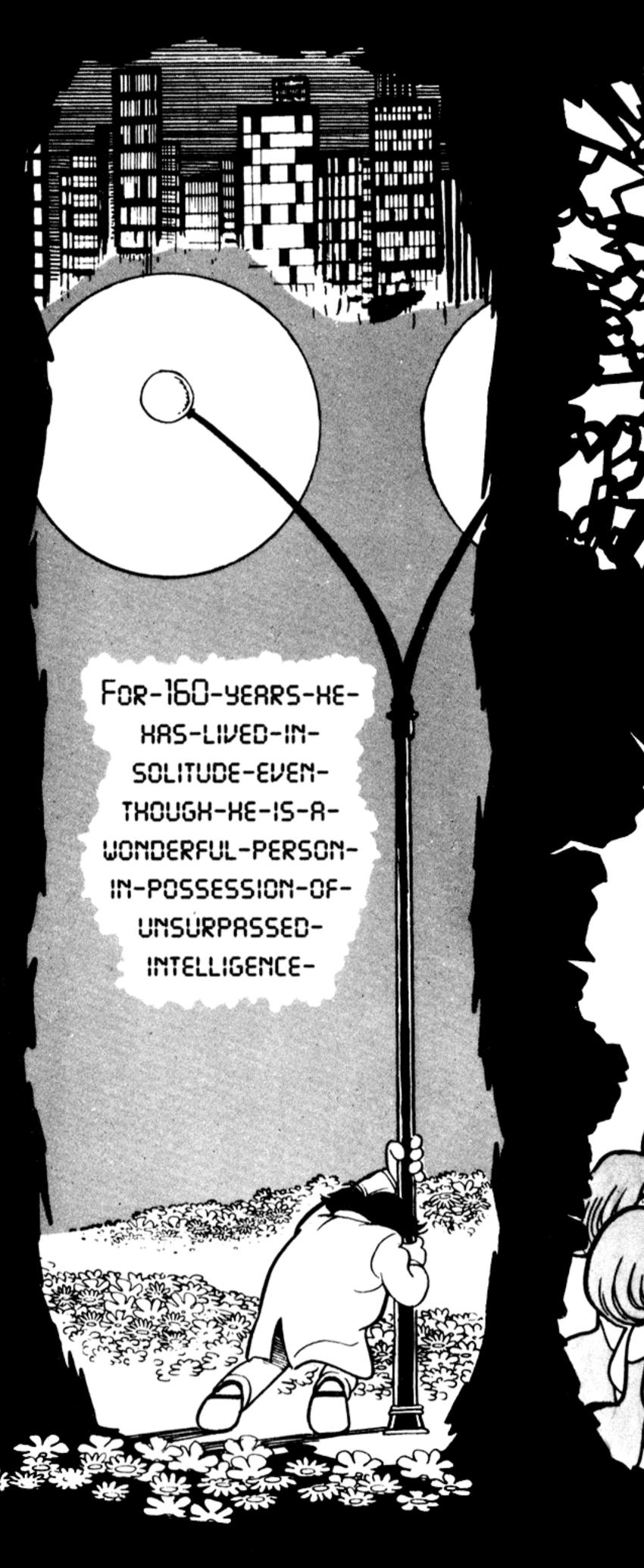




























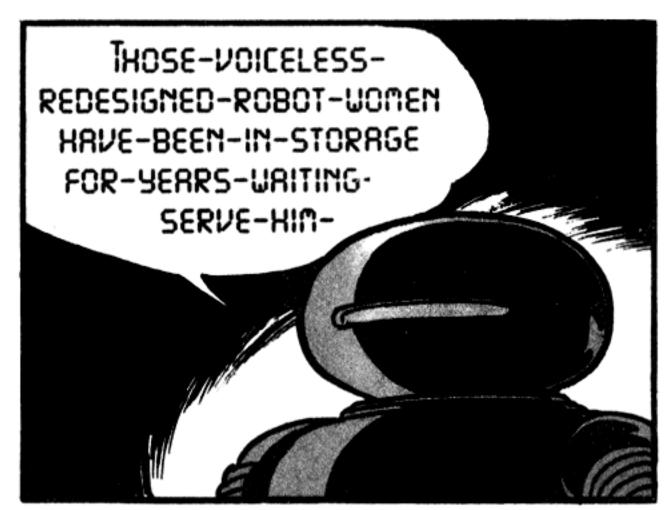


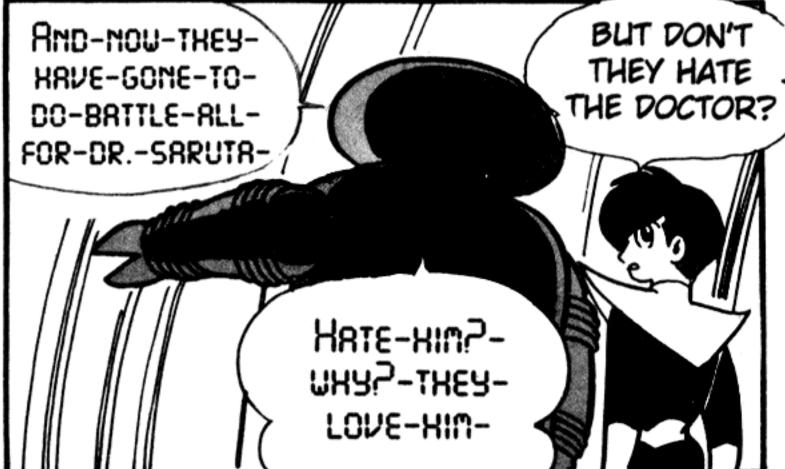


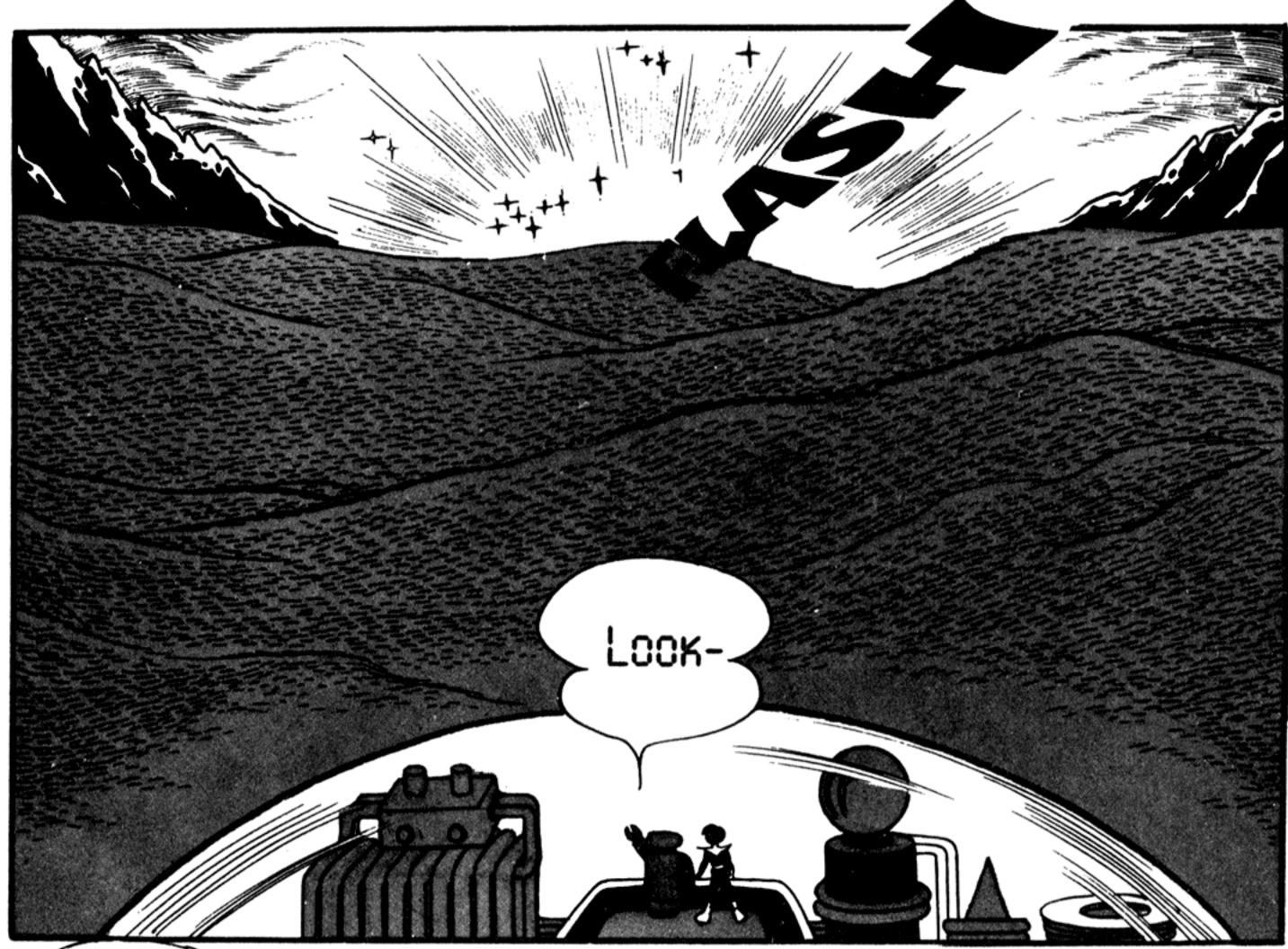




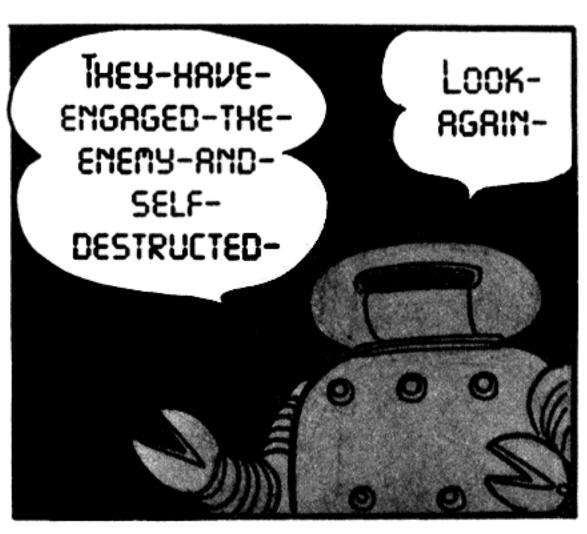




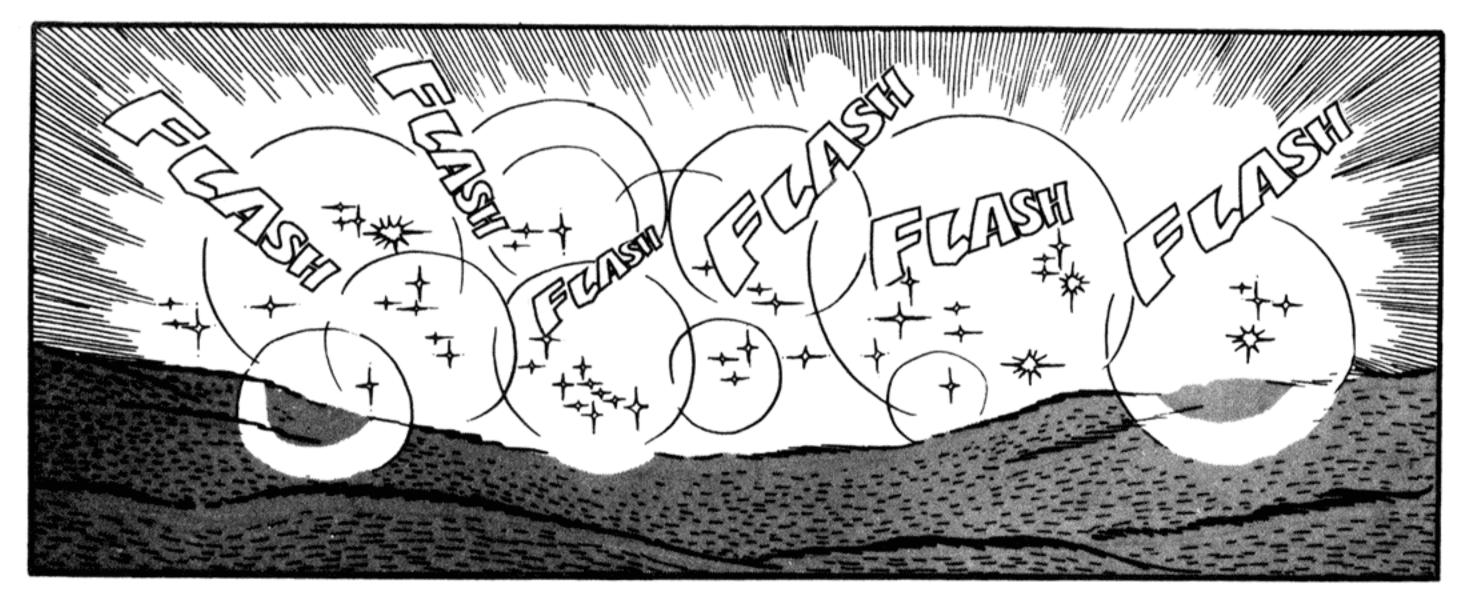


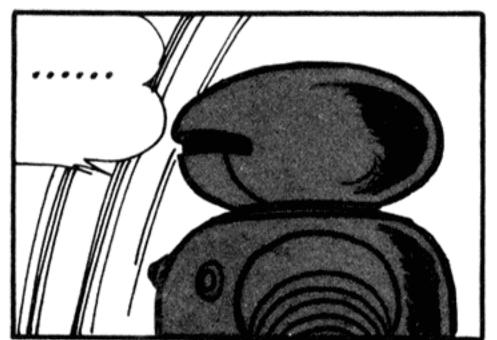






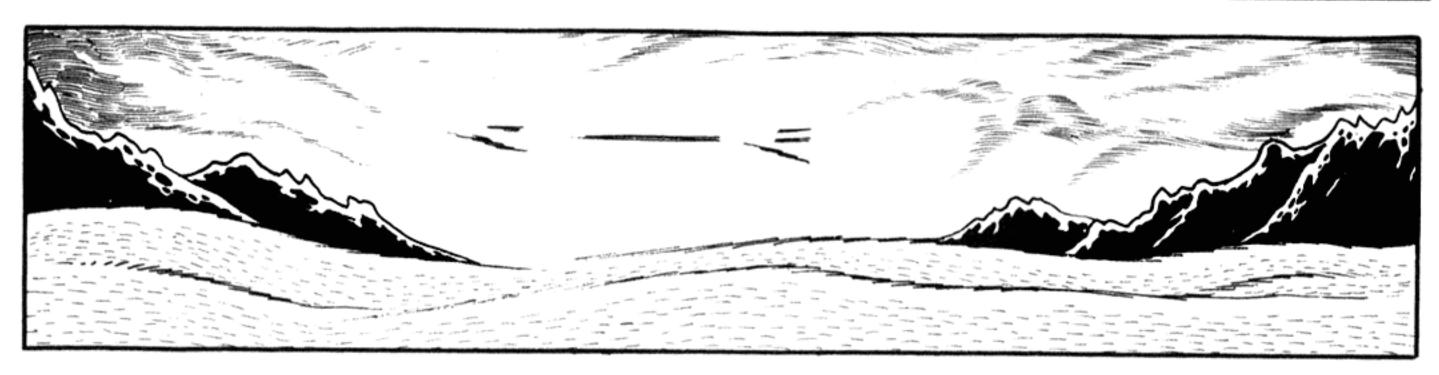


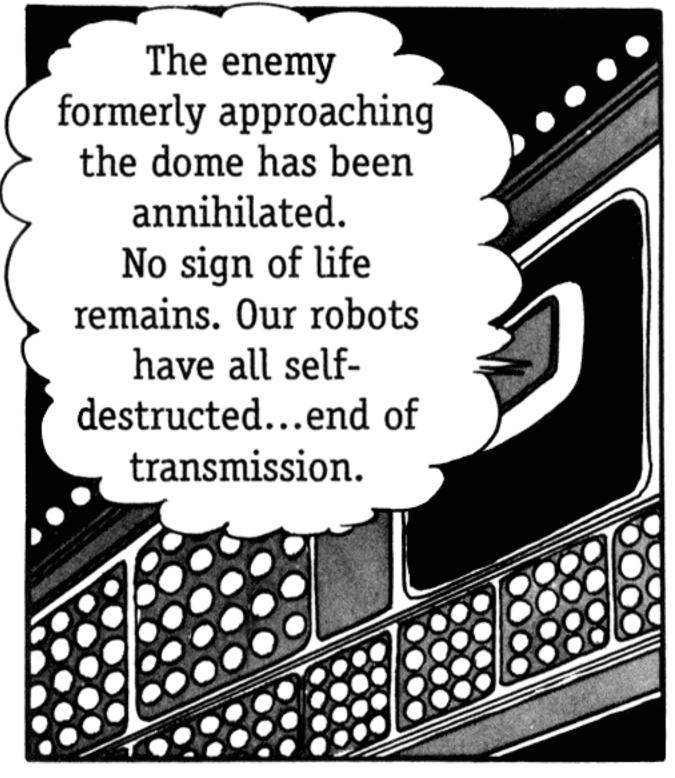


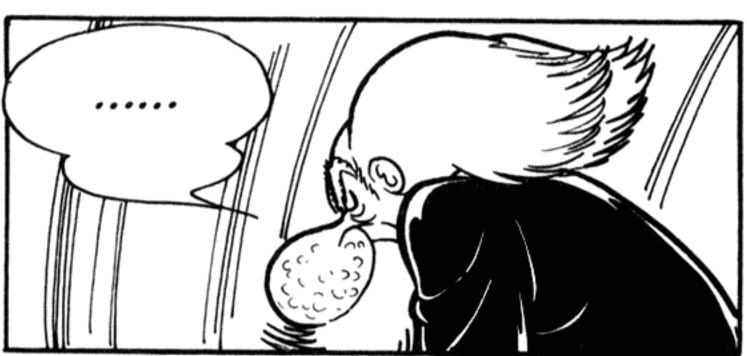


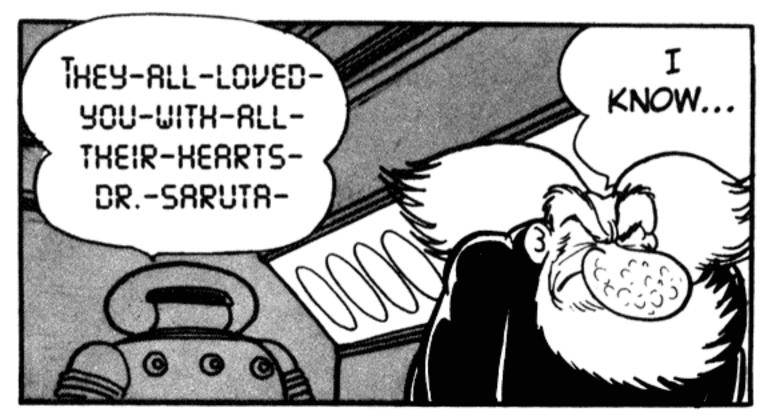












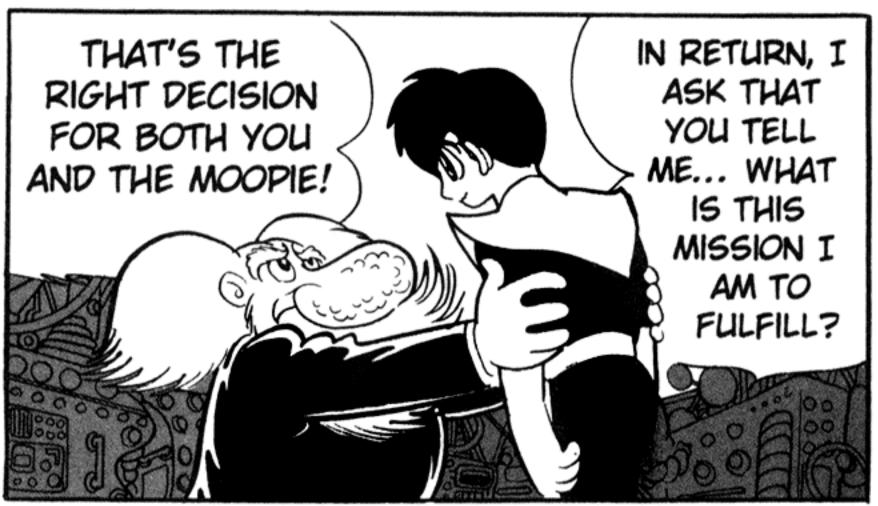








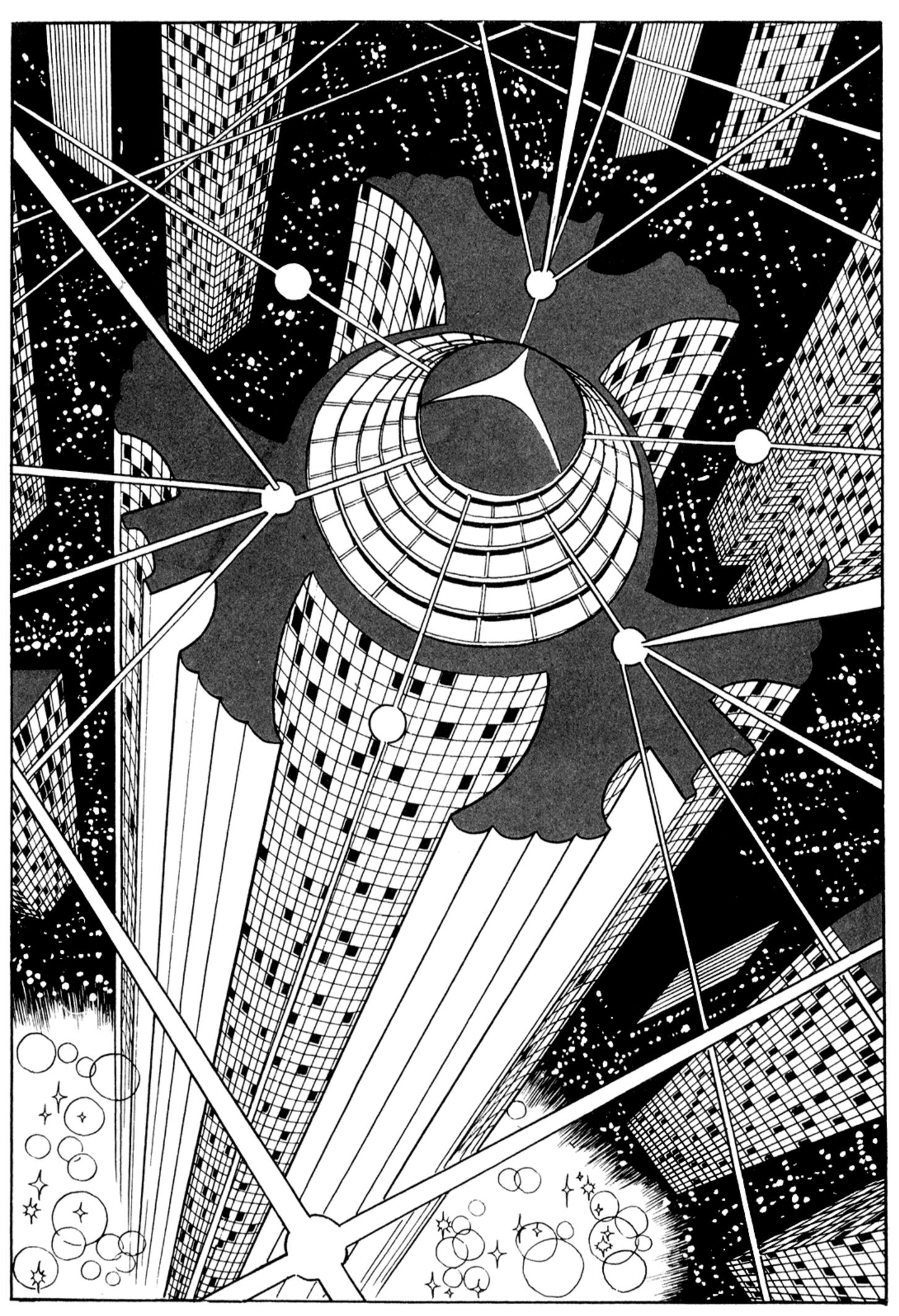


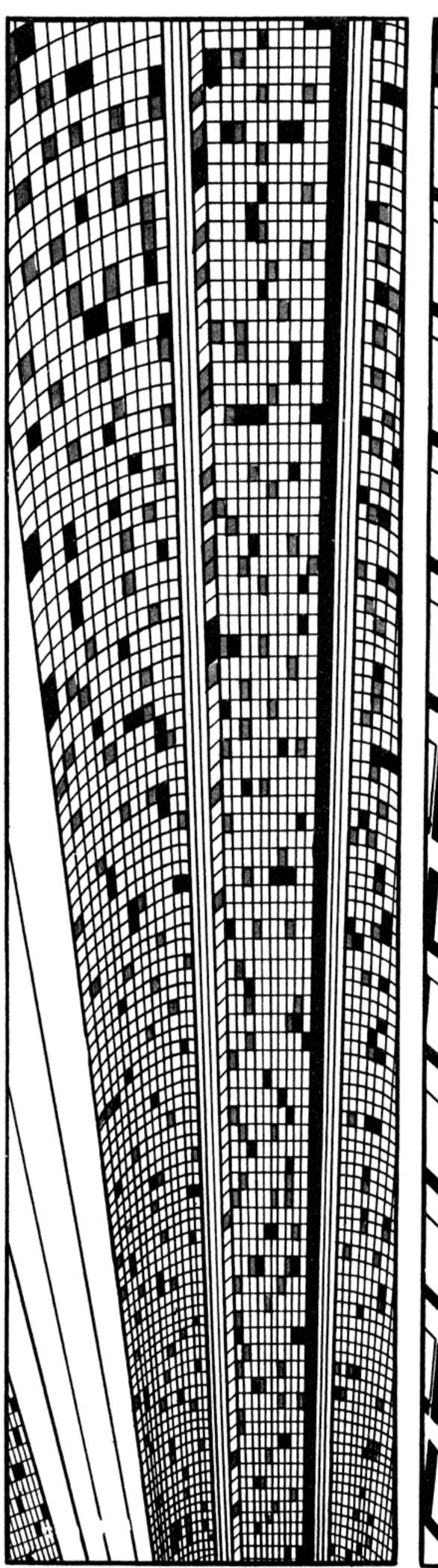


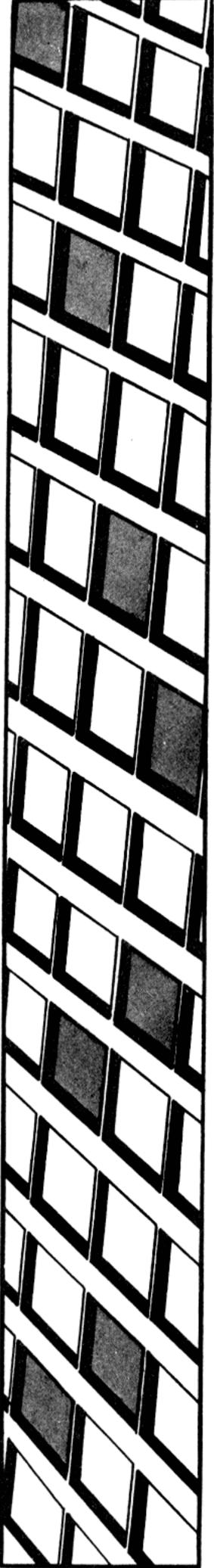


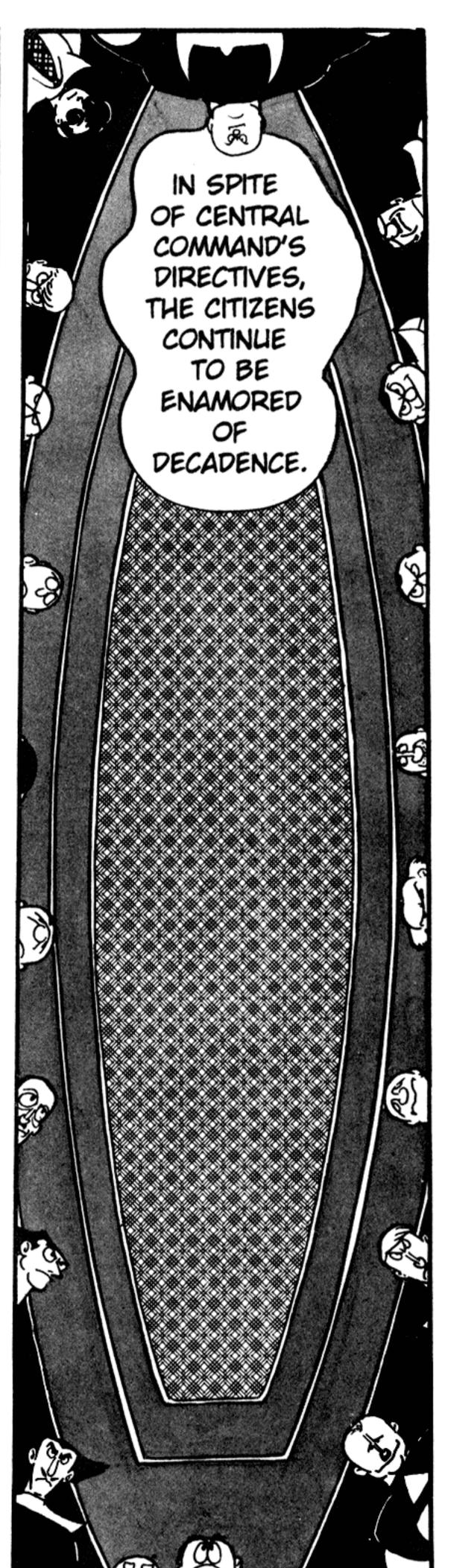














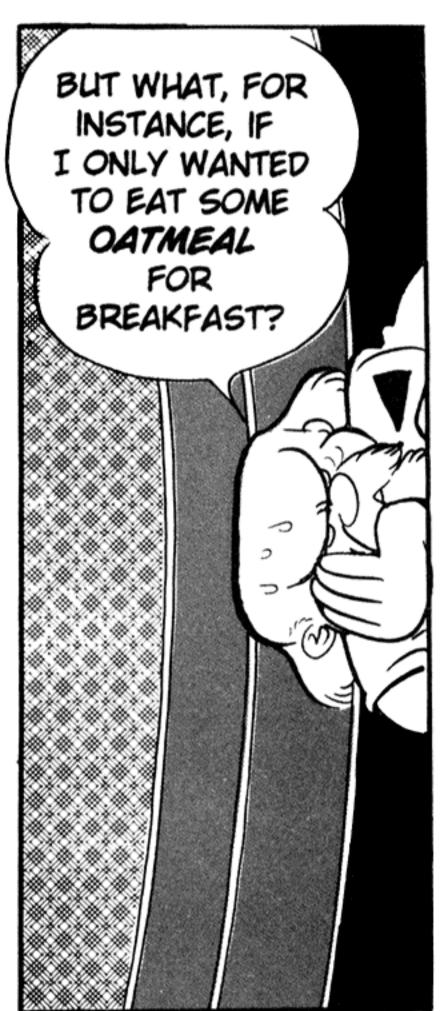






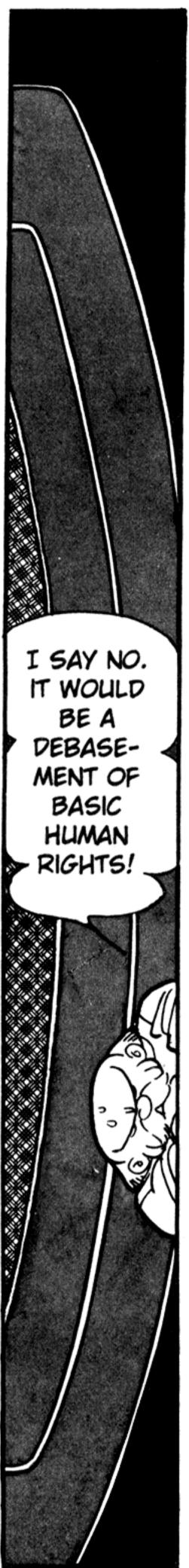


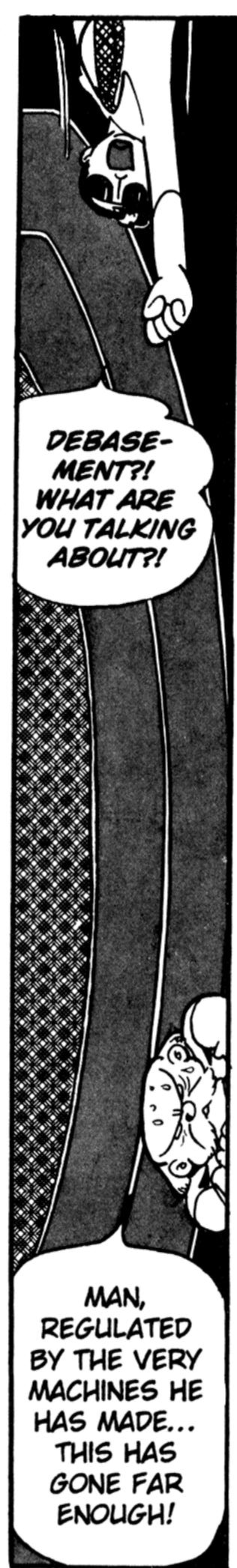




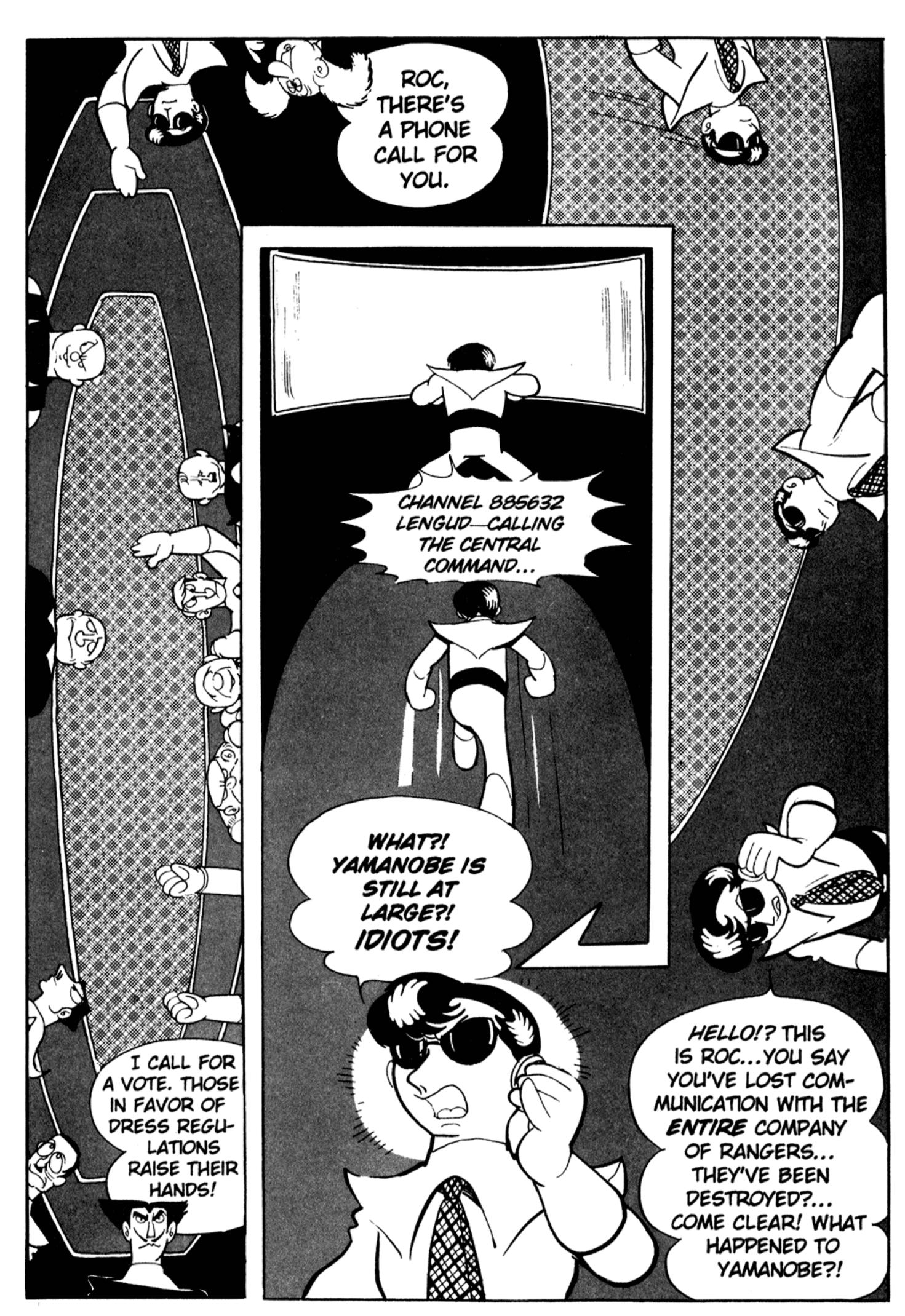








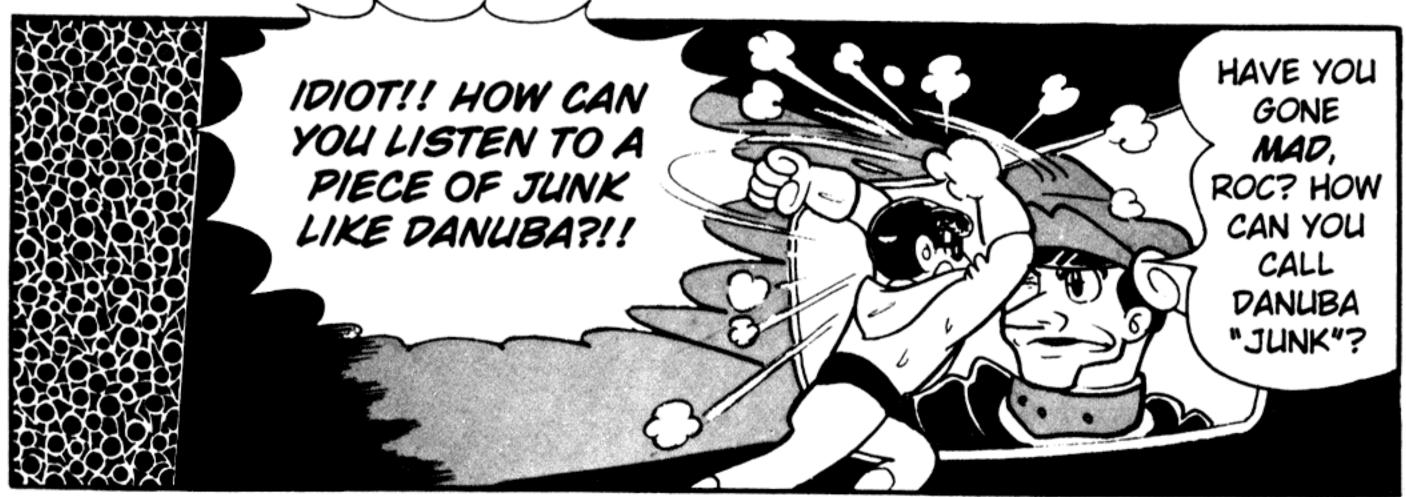


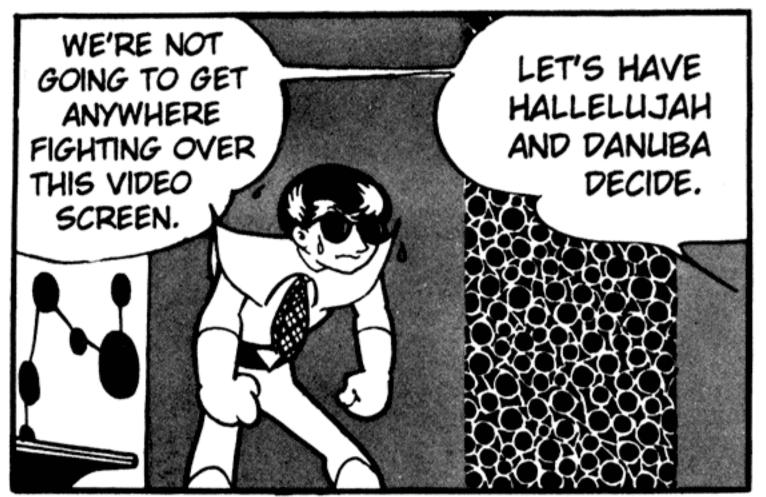






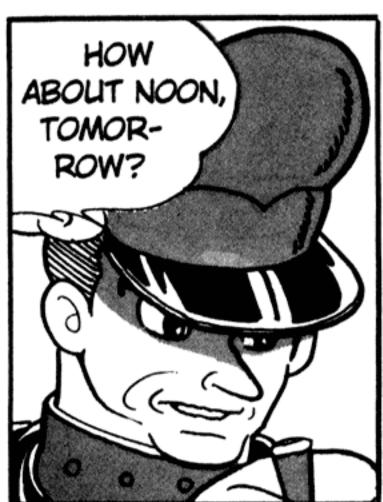


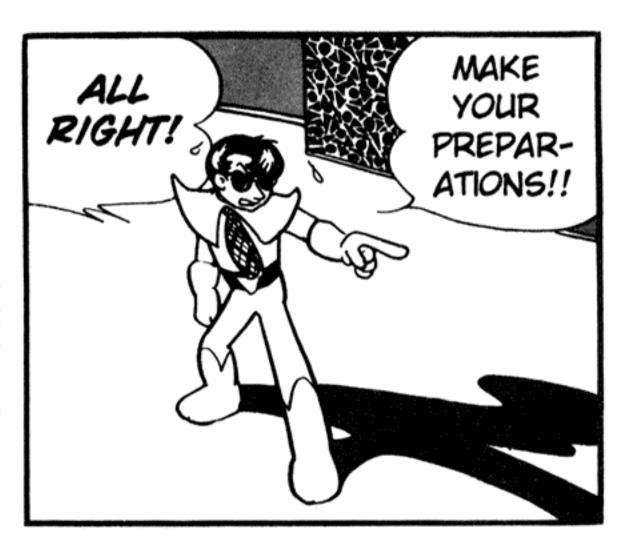


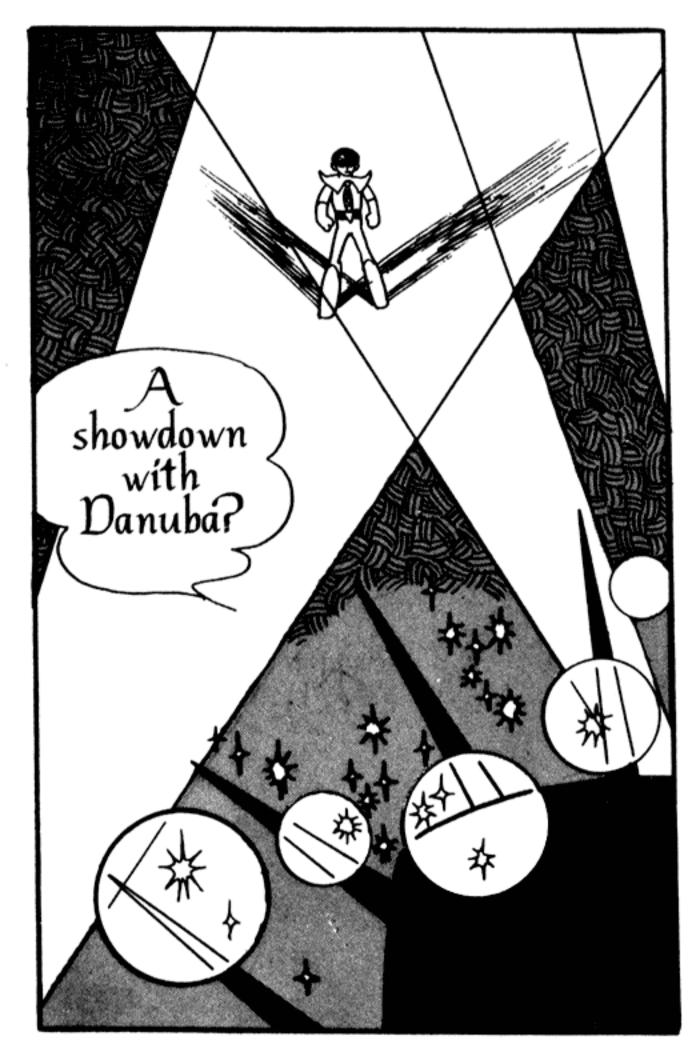
















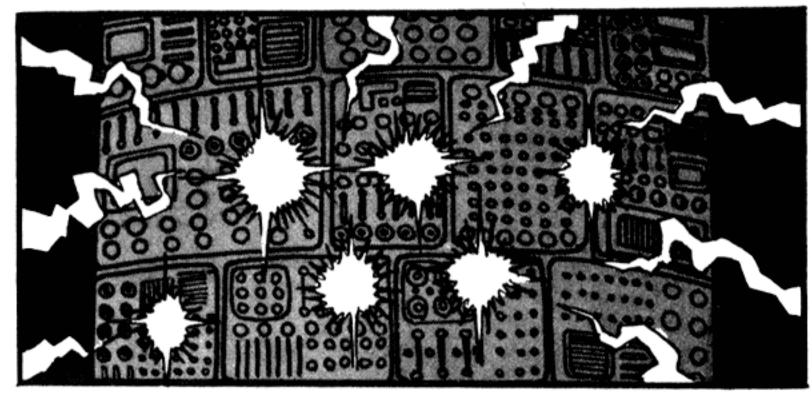


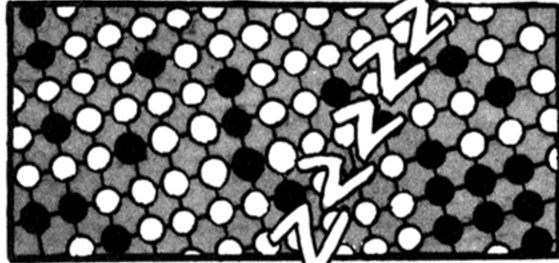




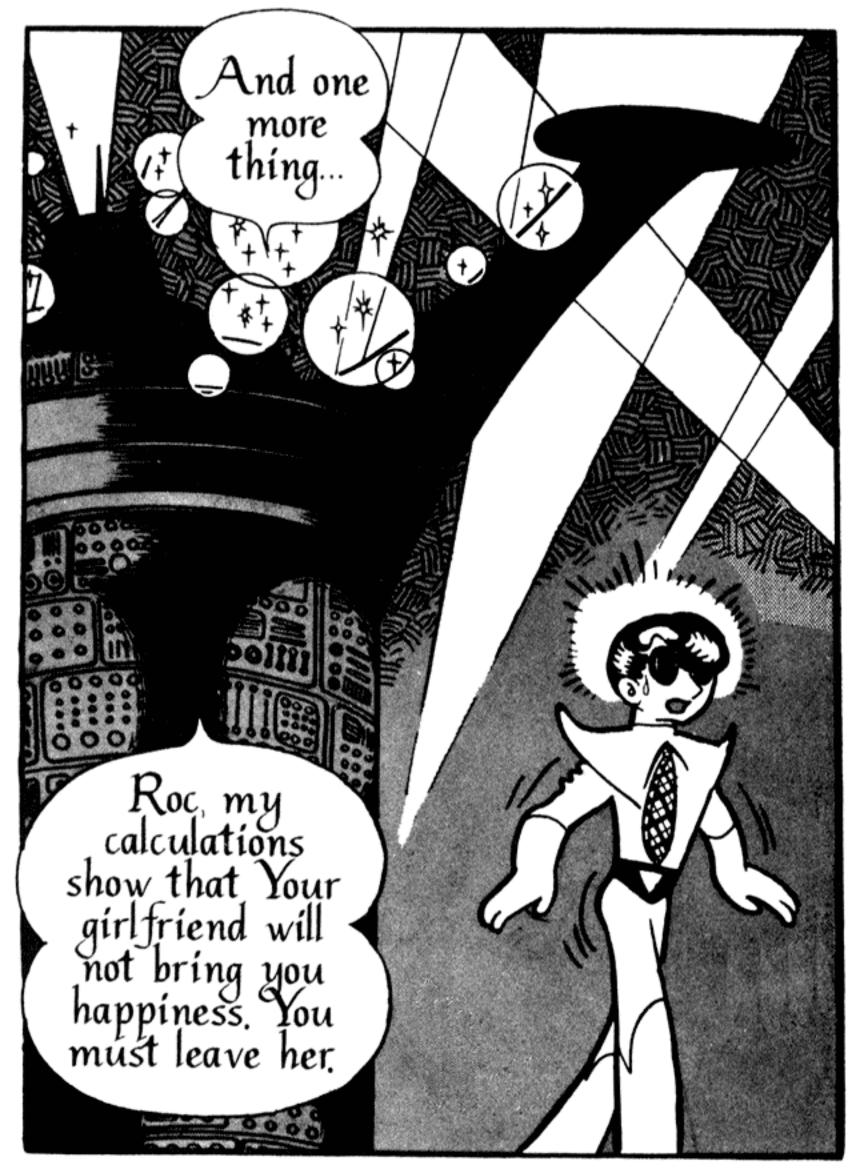




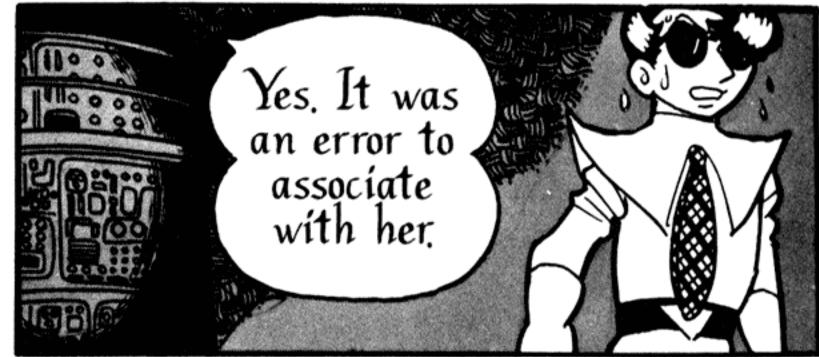










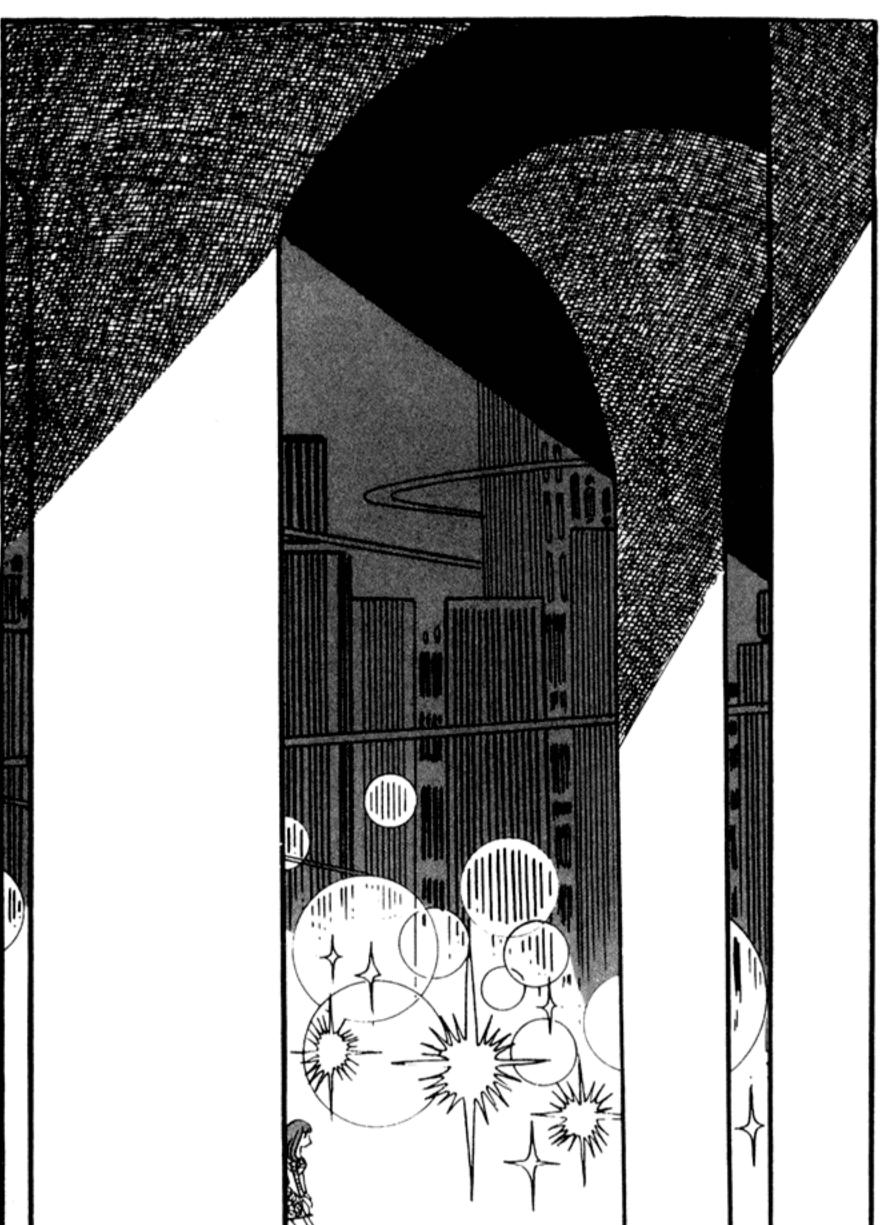


















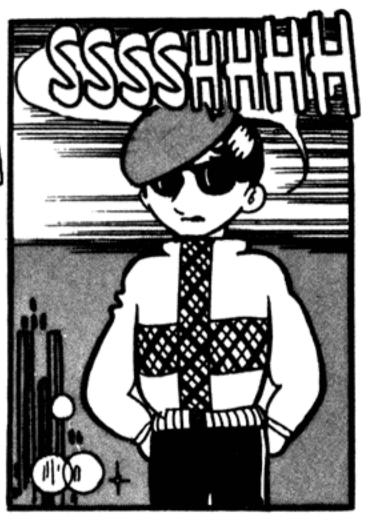










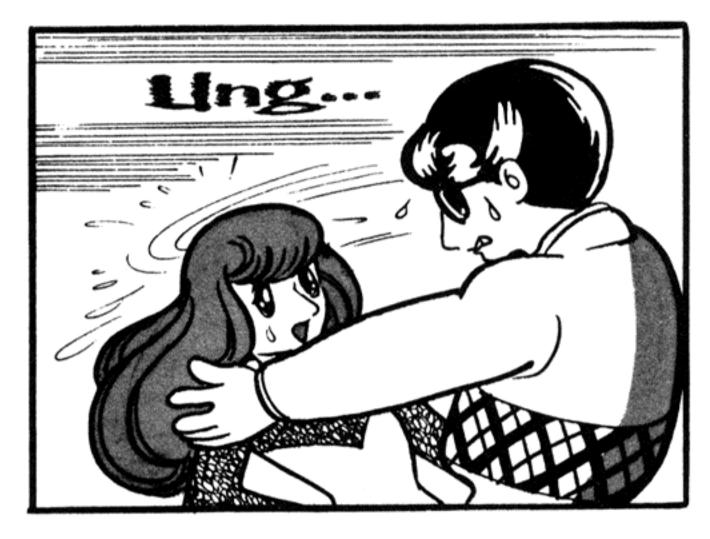


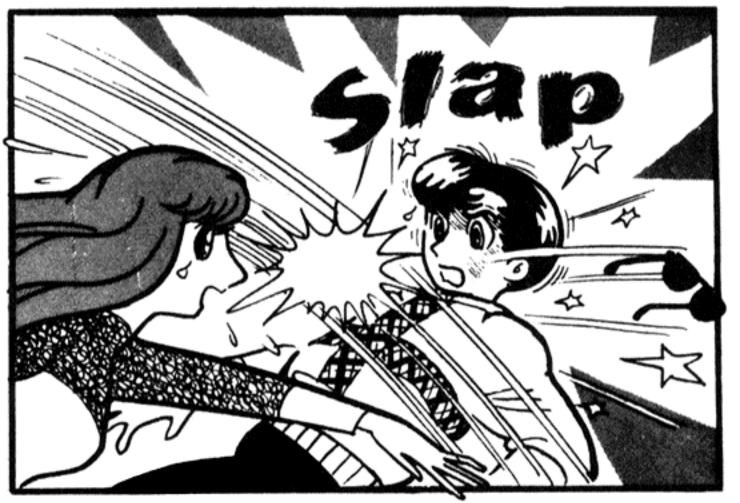


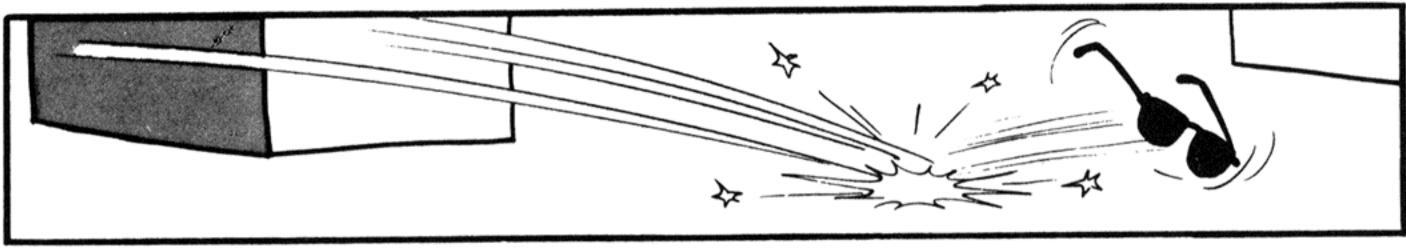








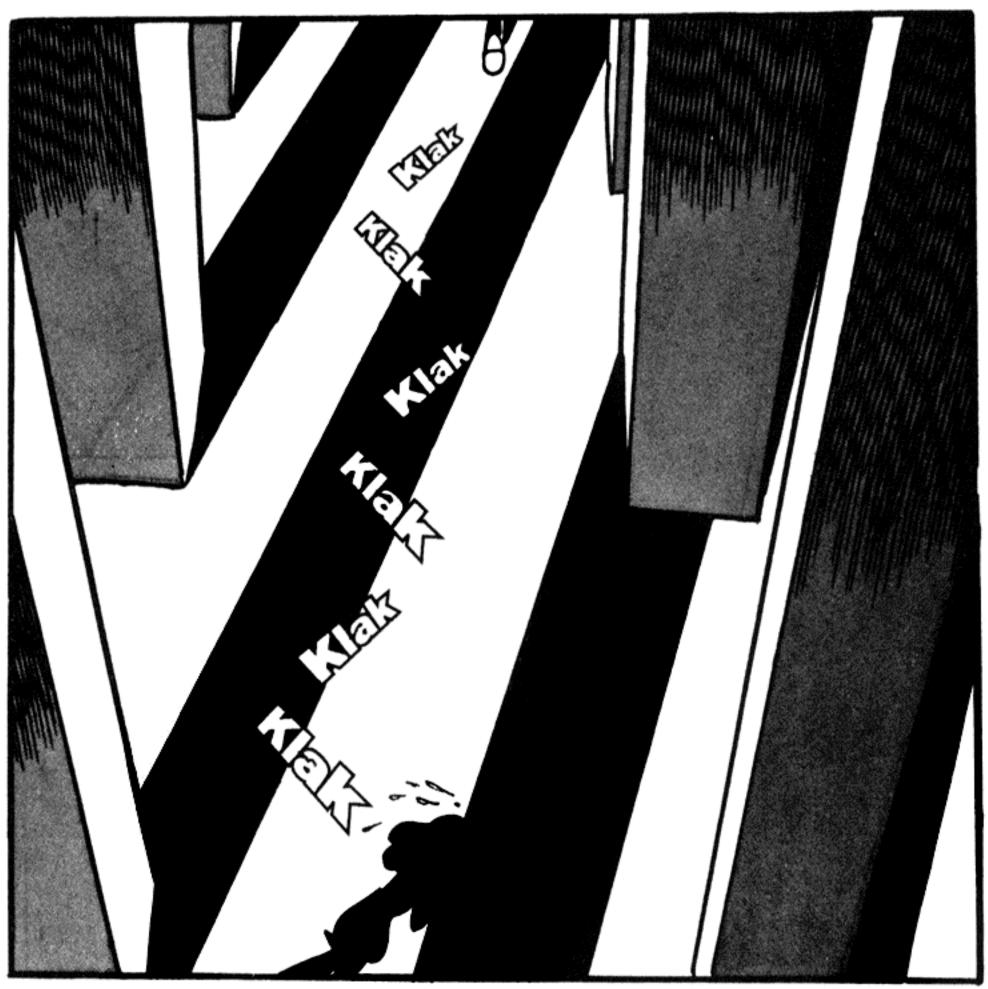


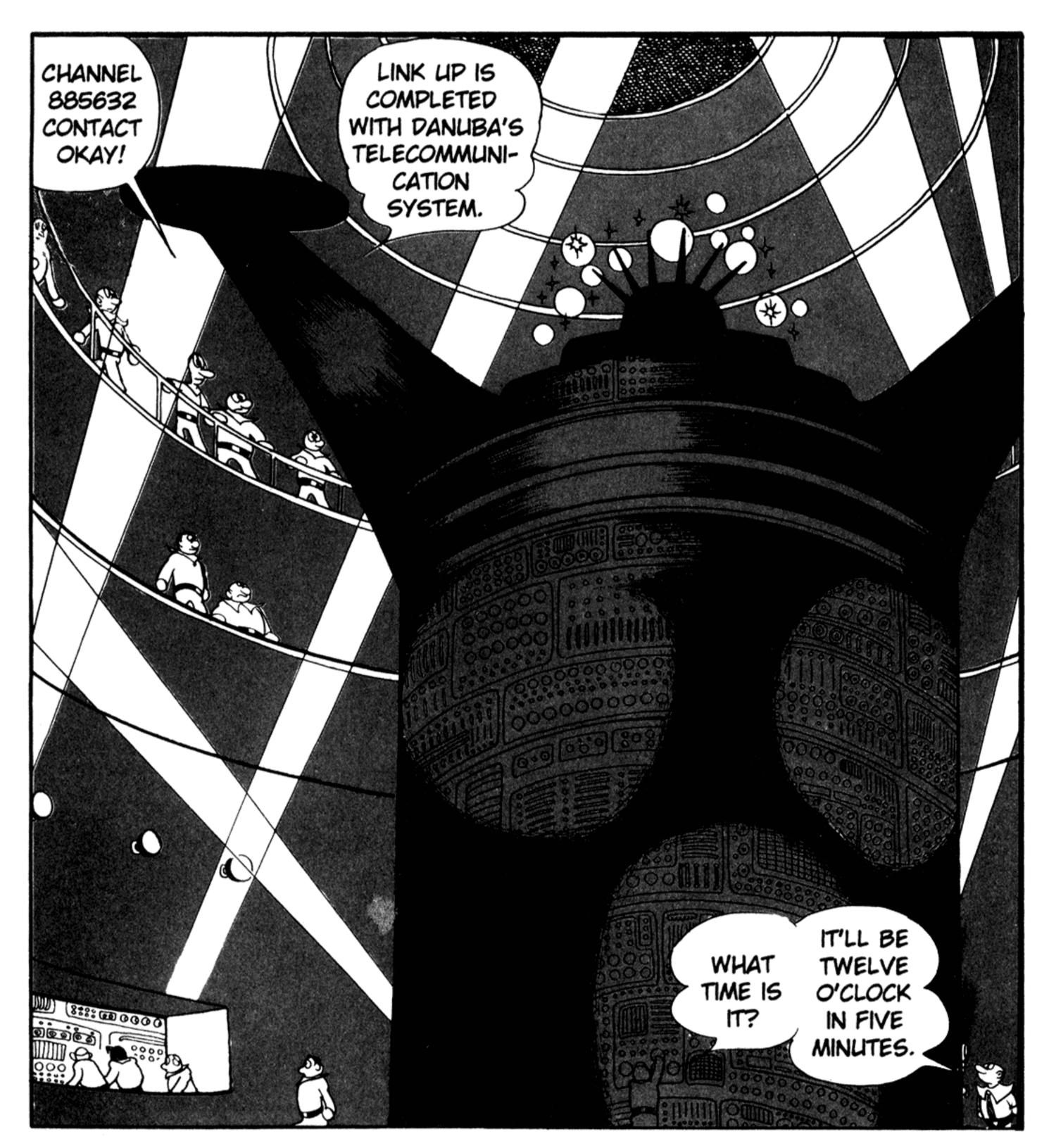


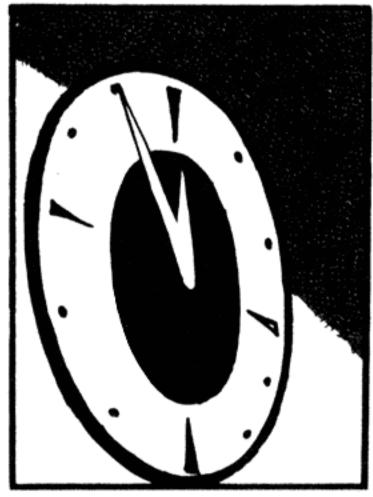




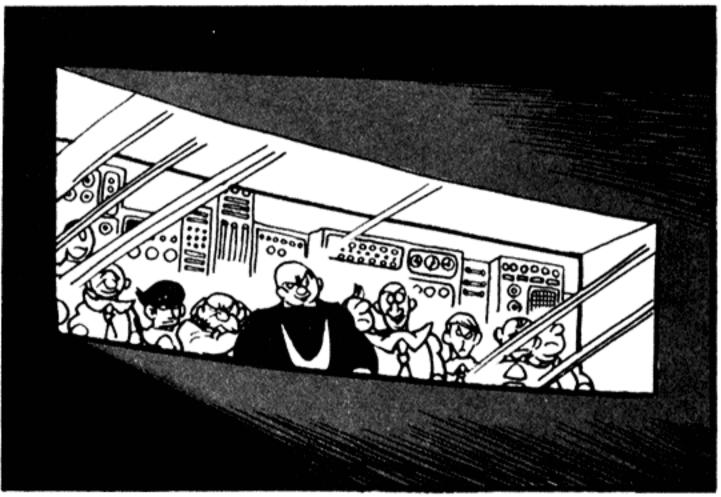




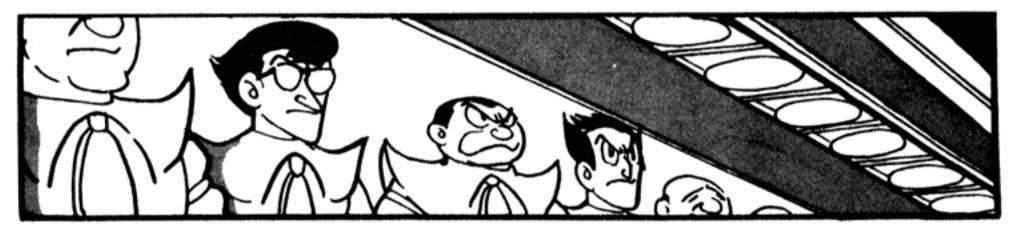


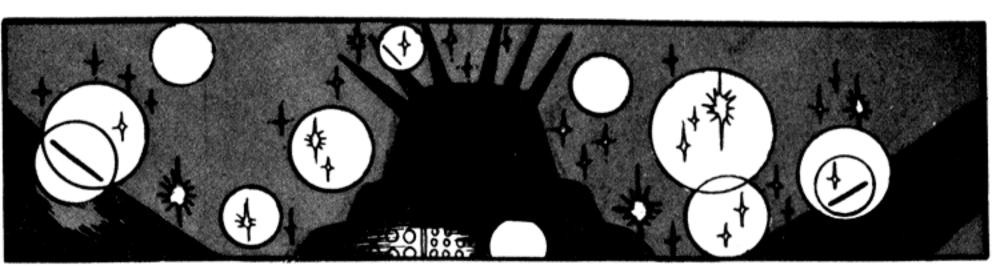


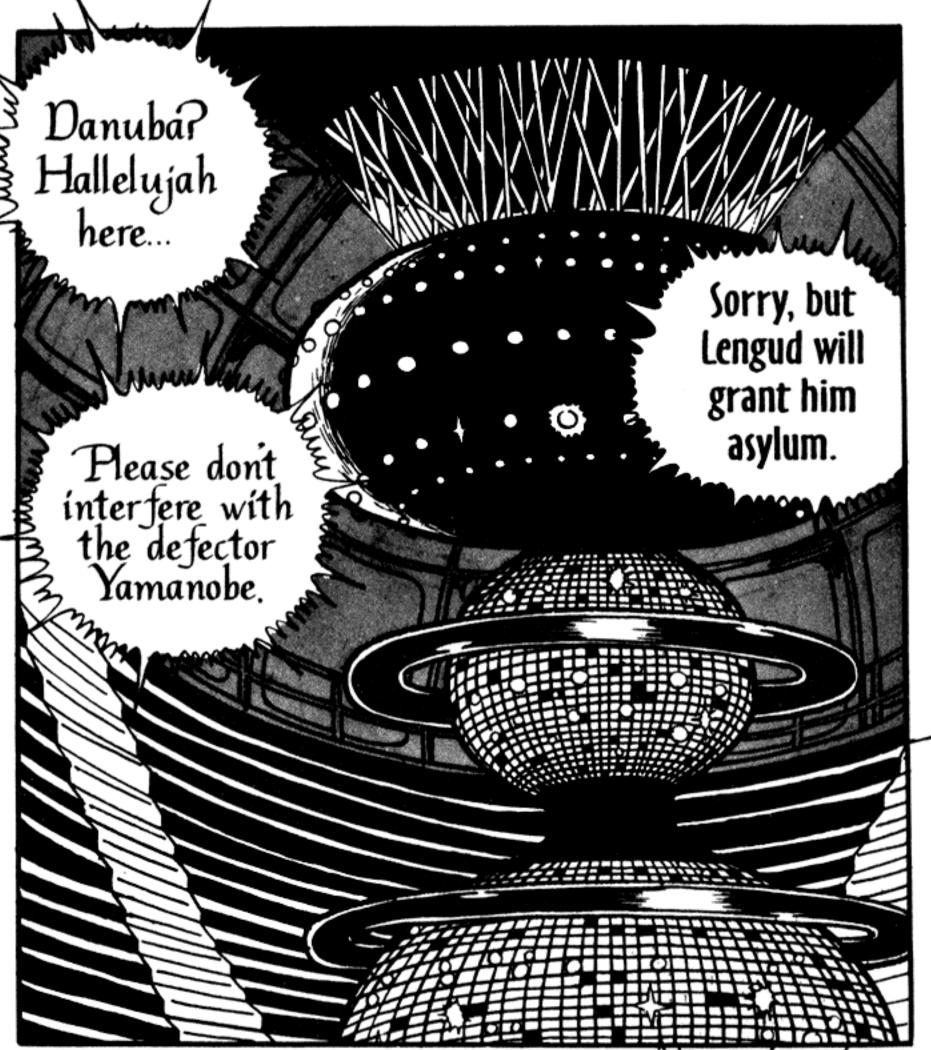


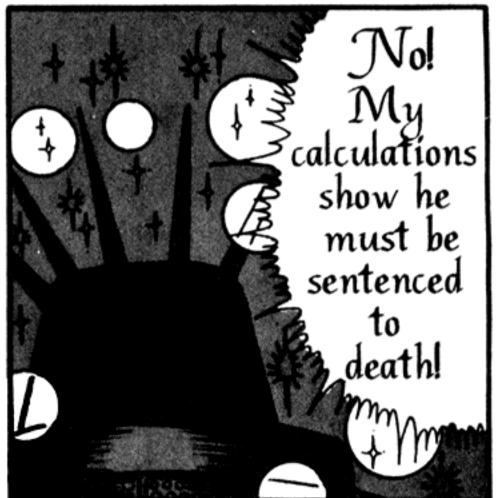




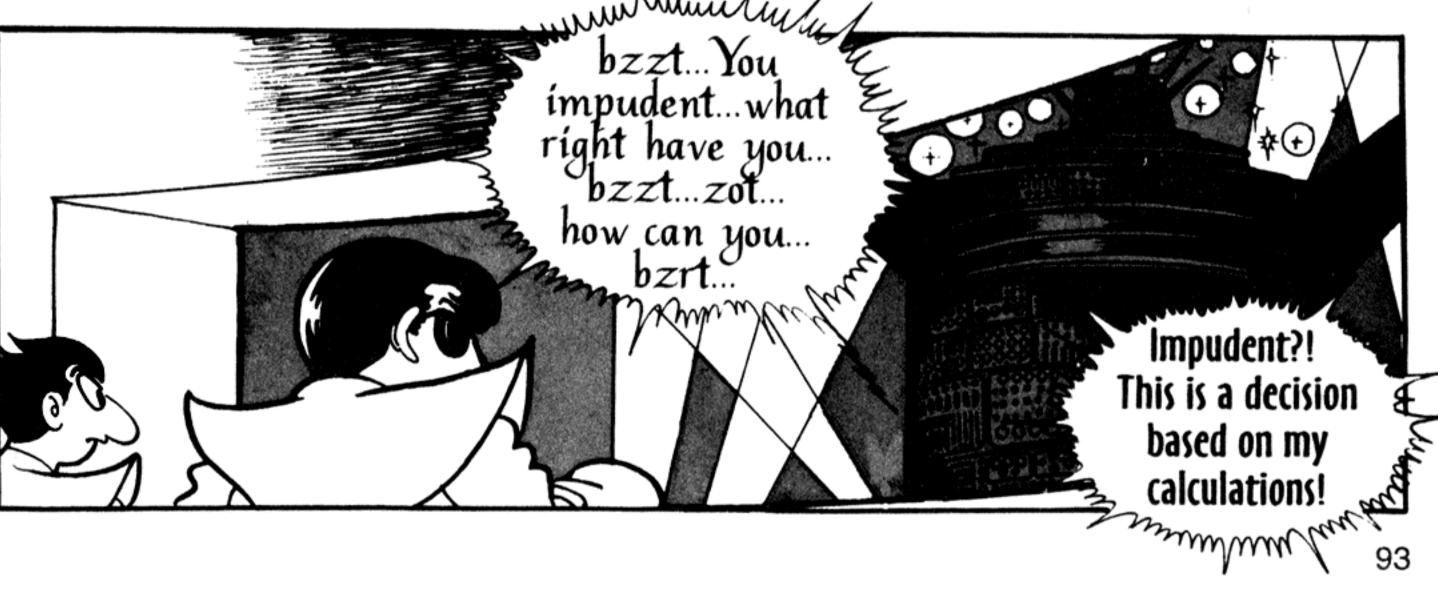




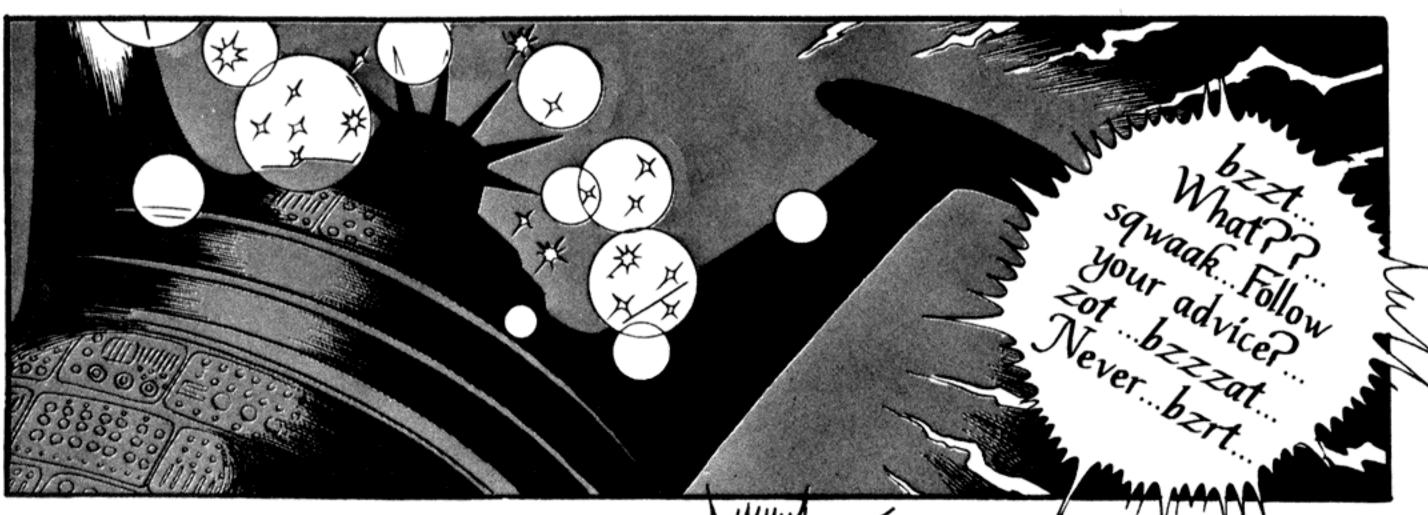








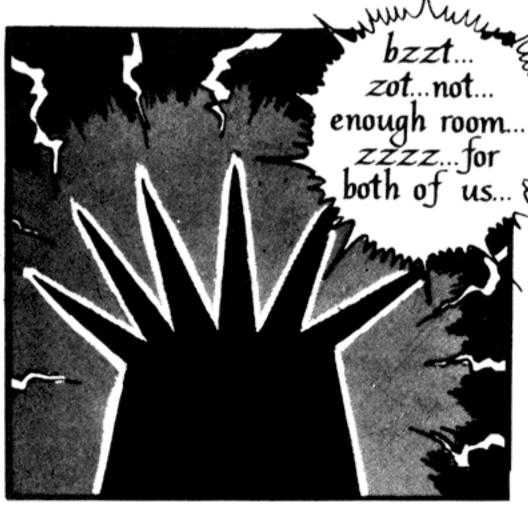




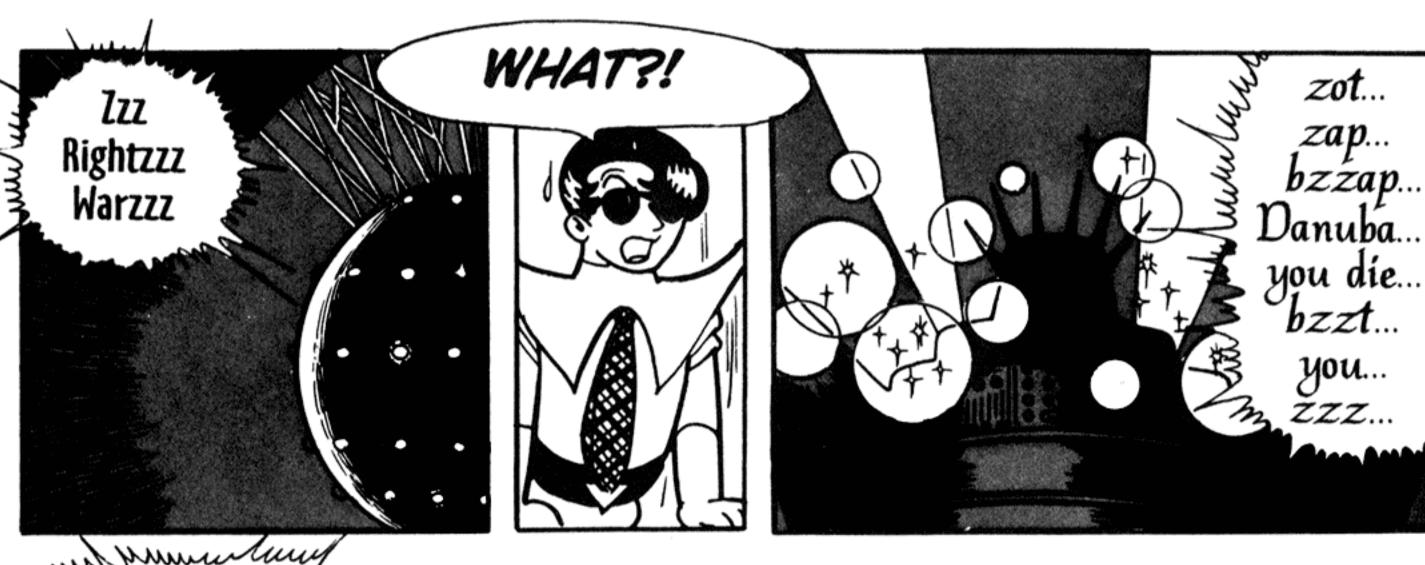




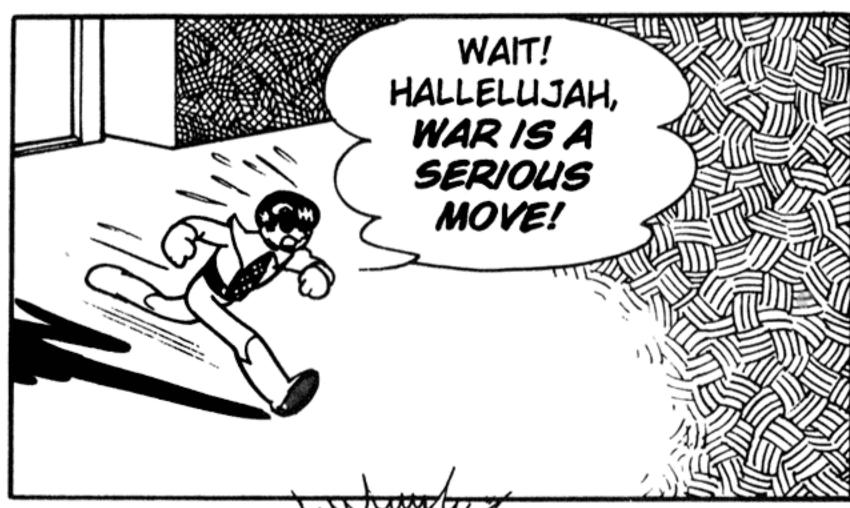


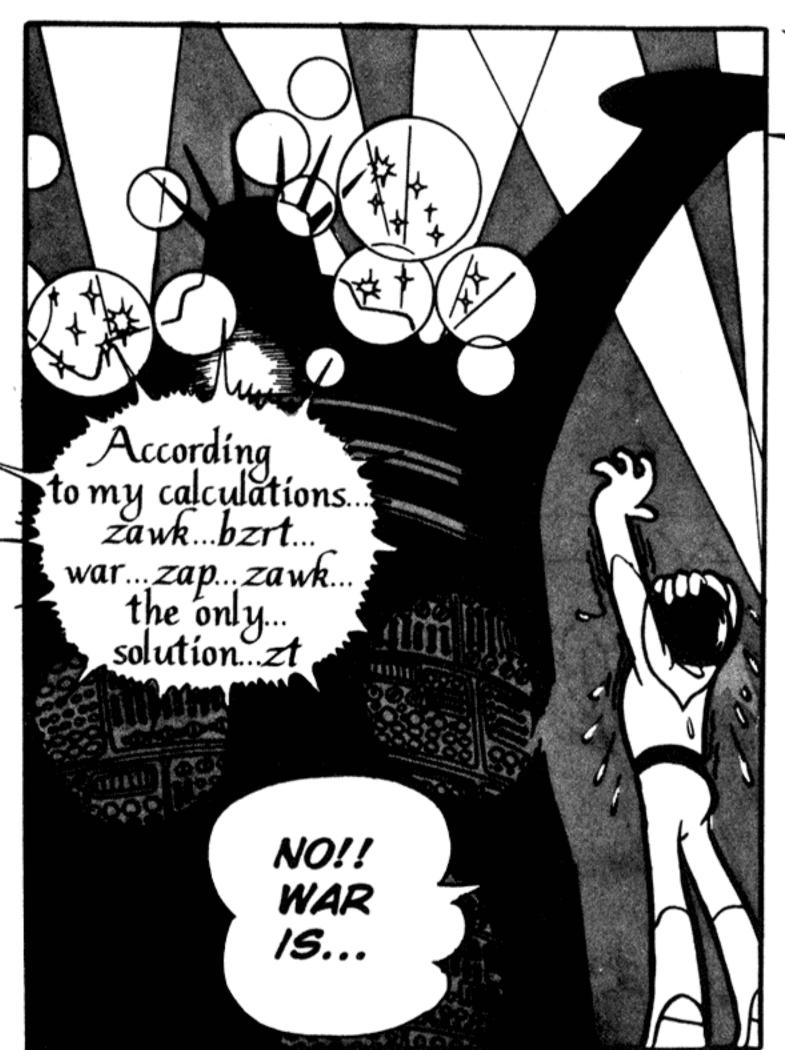




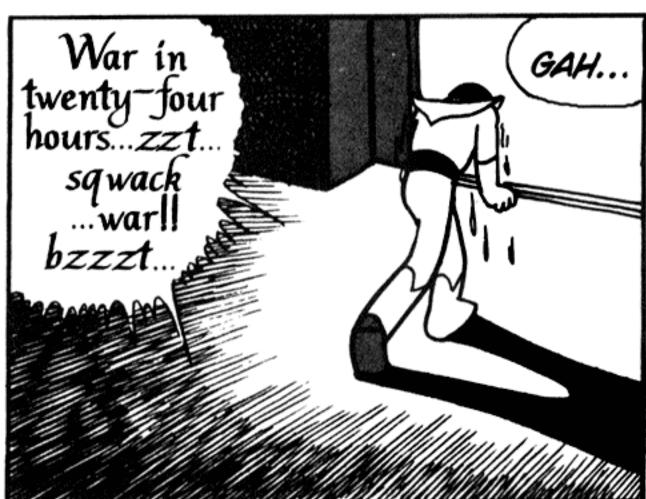


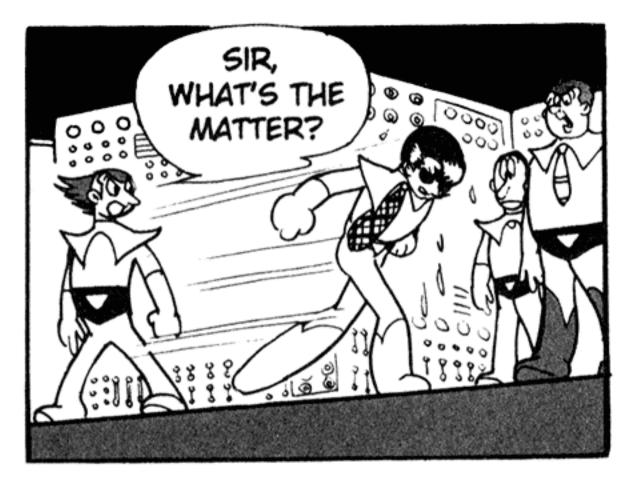


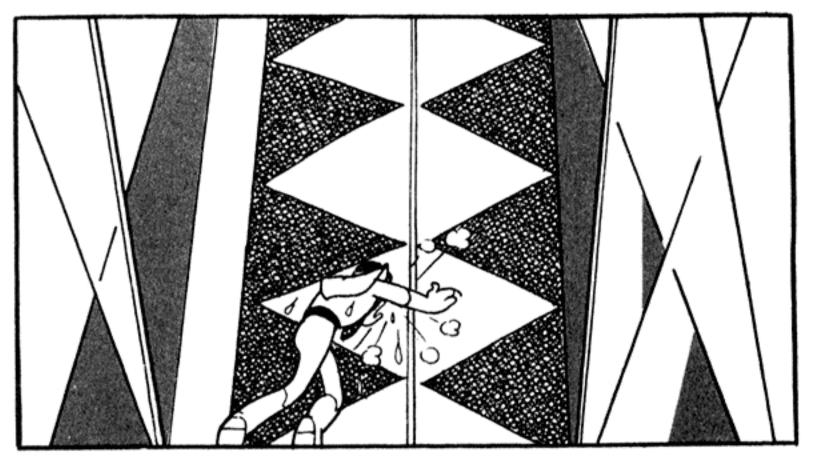




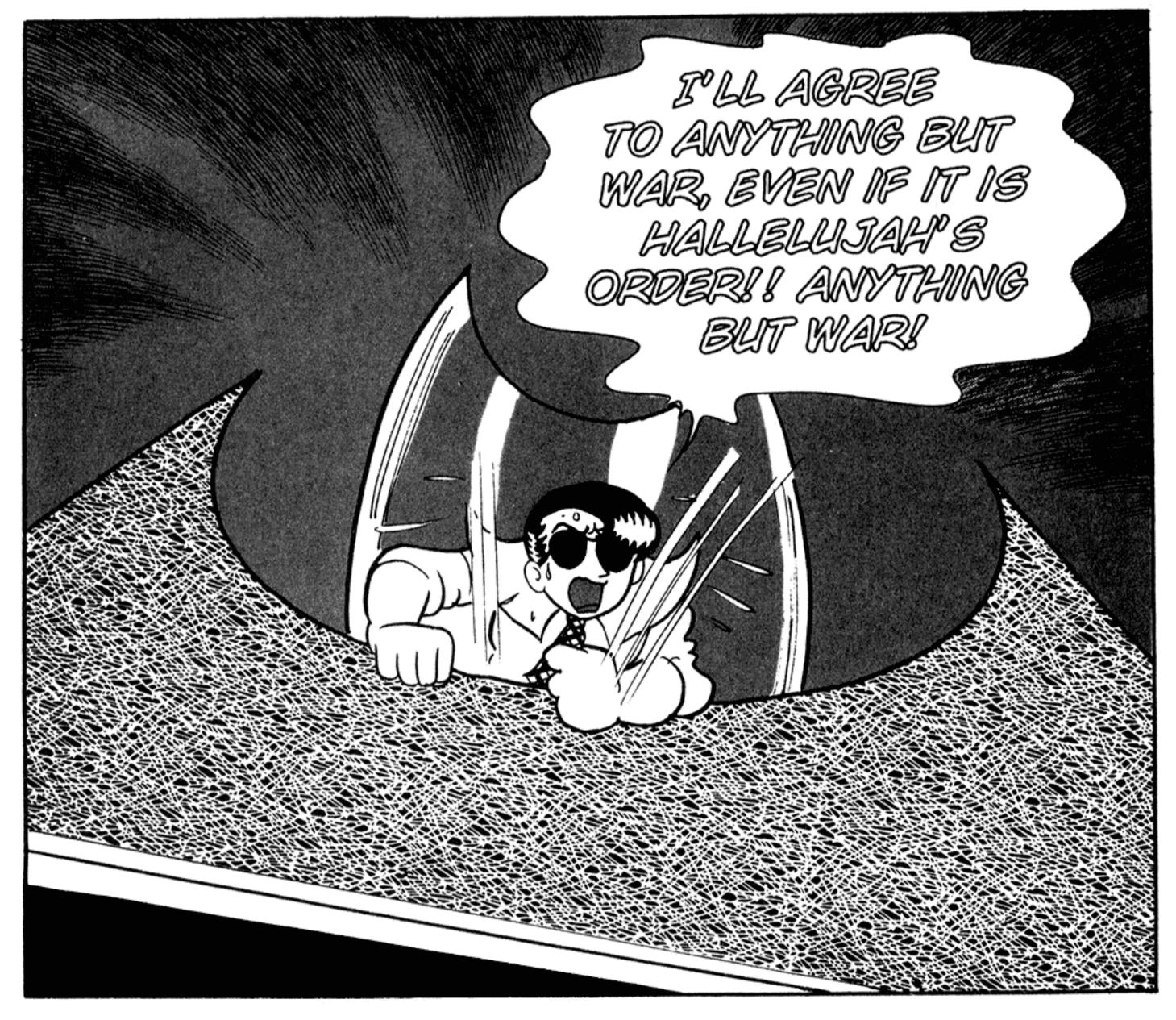










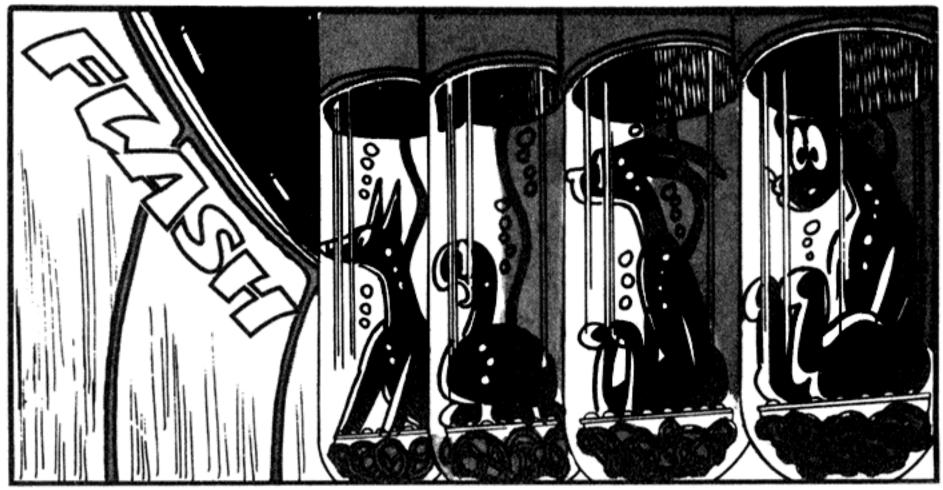




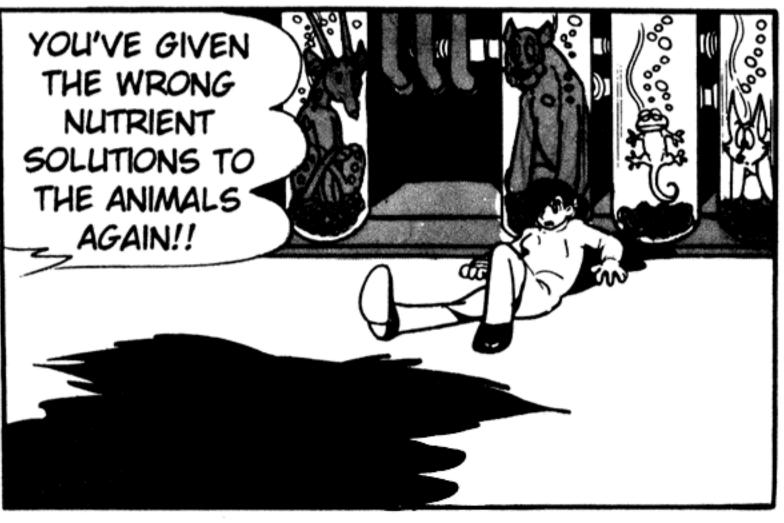


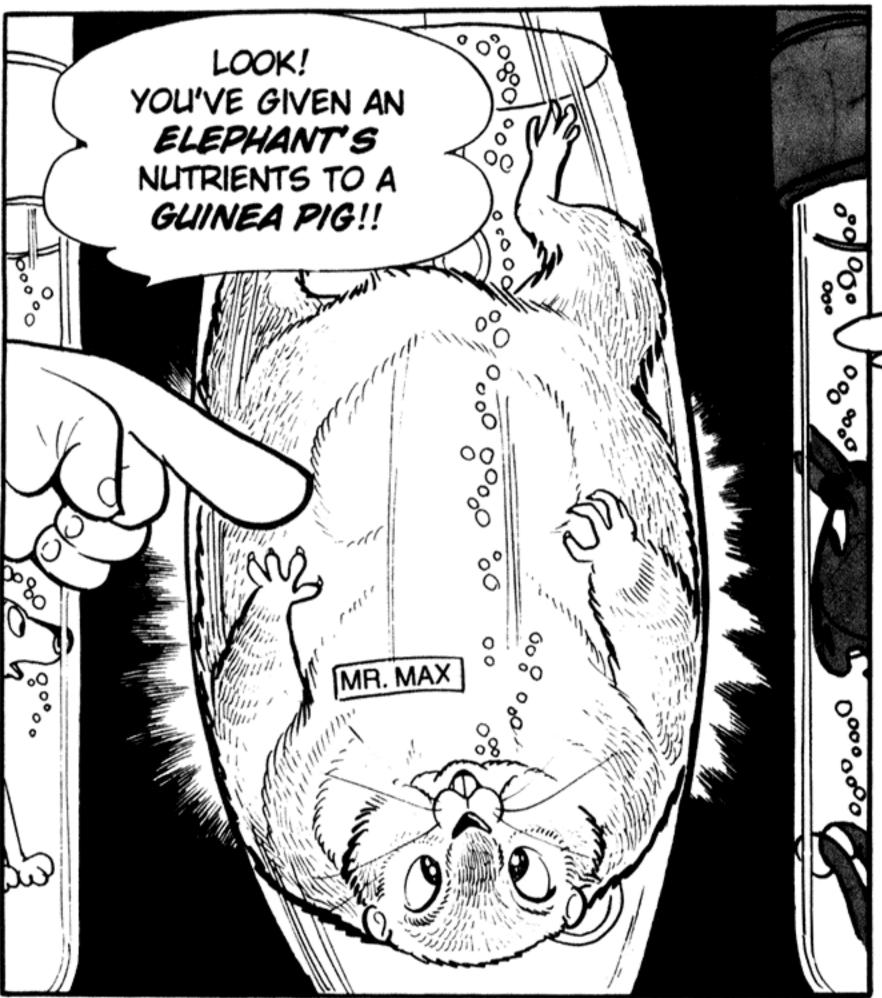






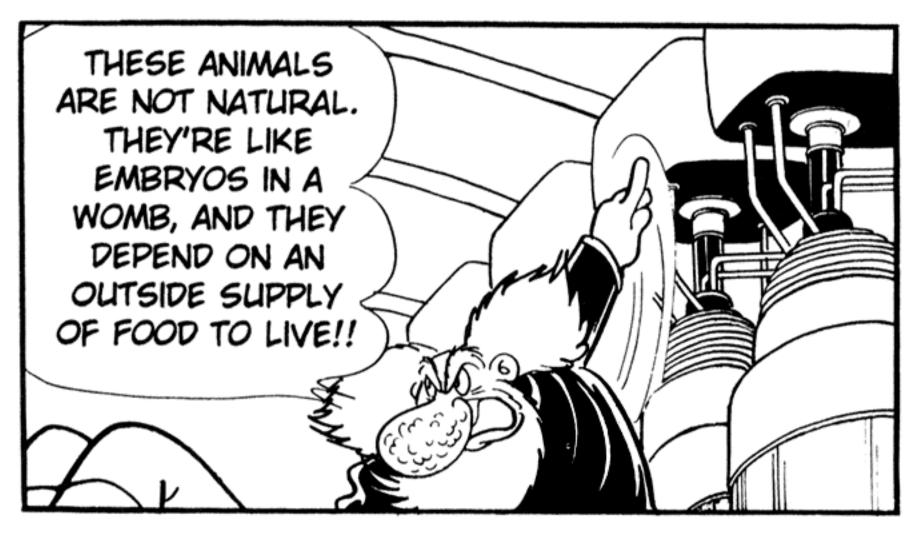






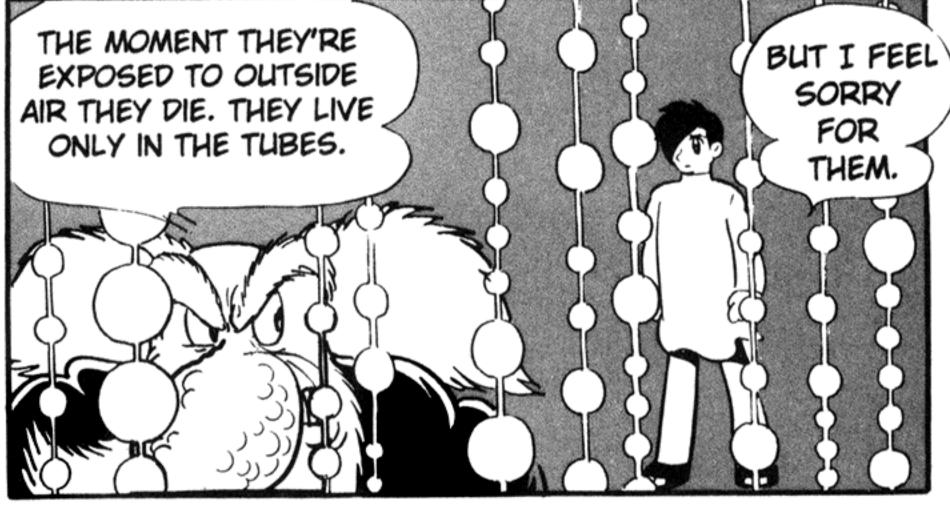


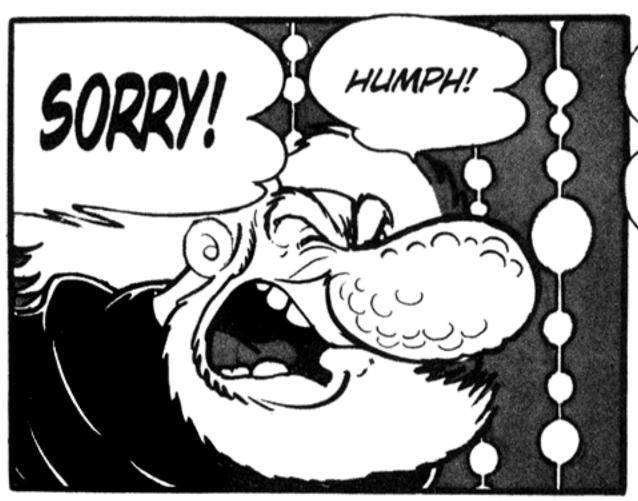


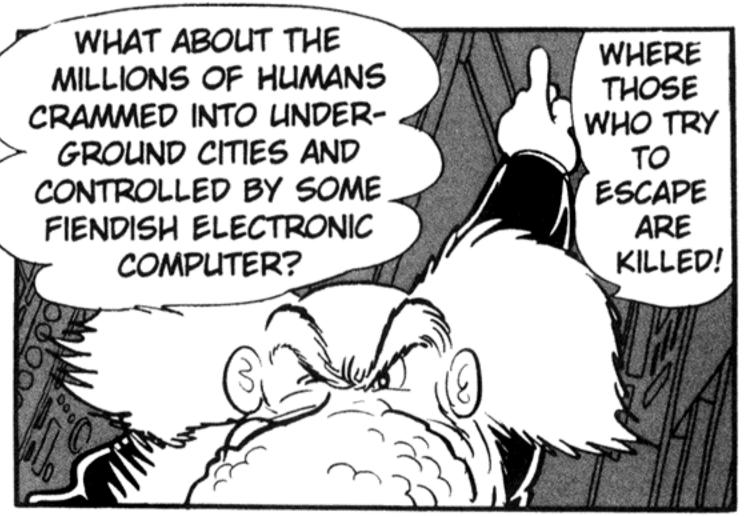






















SHE'S A
MULTIFORM
CREATURE...
A
MOOPIE.

HER CELLS CAN ASSUME ANY SHAPE.

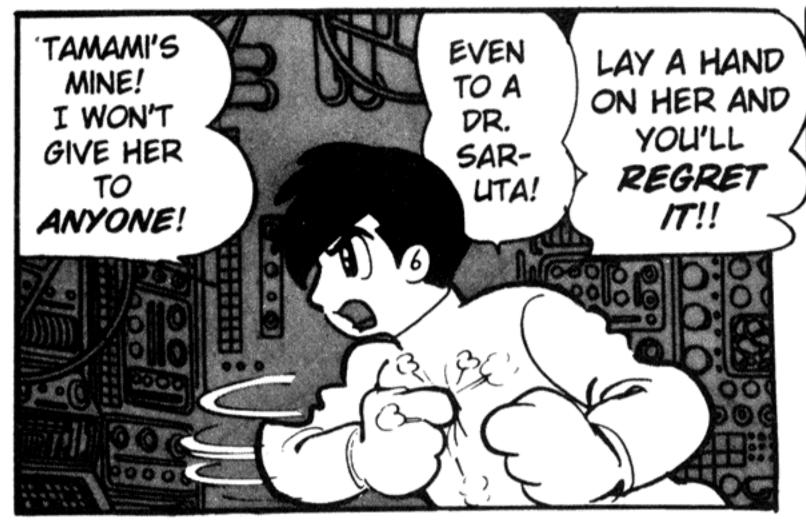
THAT'S WHY ALL
THE MOOPIES
BROUGHT BACK TO
EARTH COULD
ADJUST SO WELL TO
LIFE HERE.

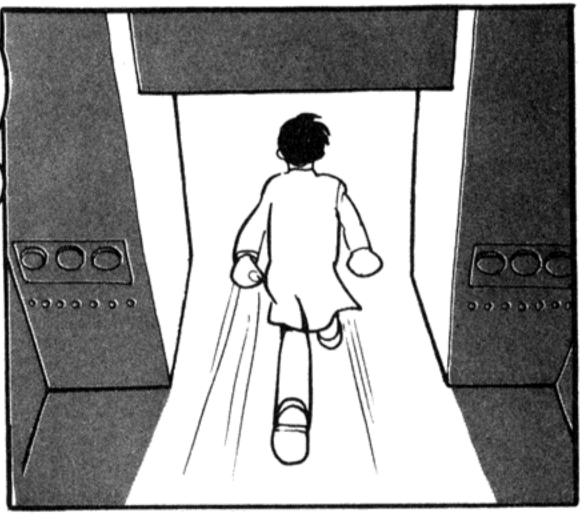




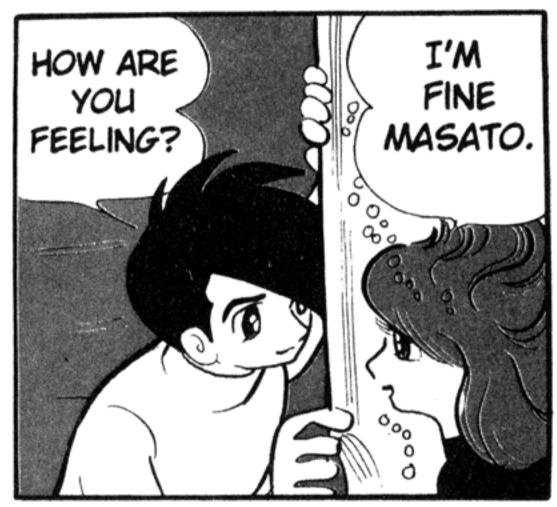




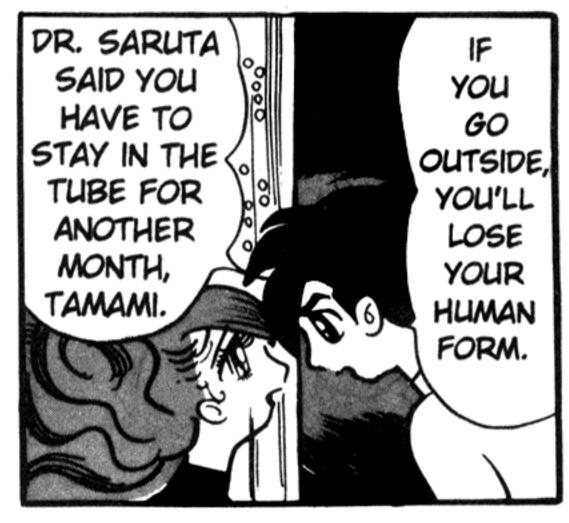




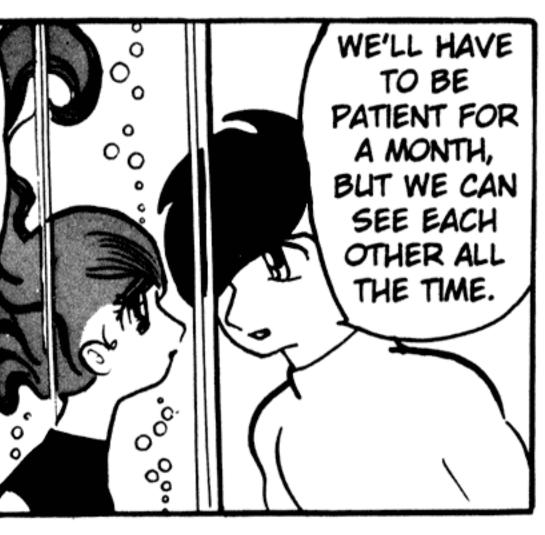










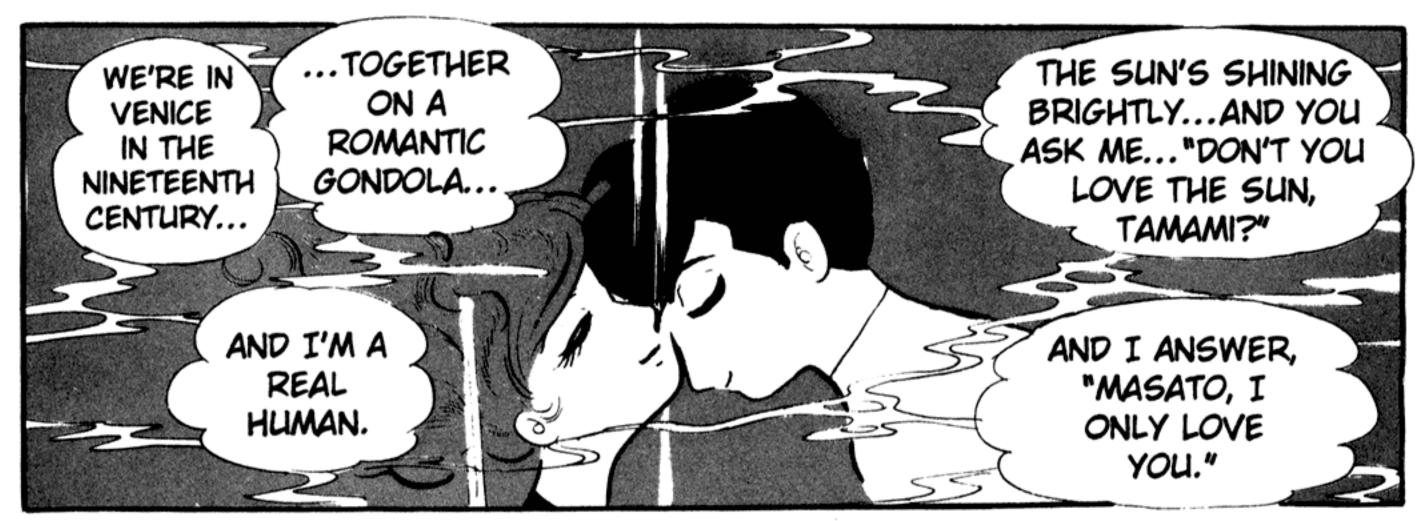




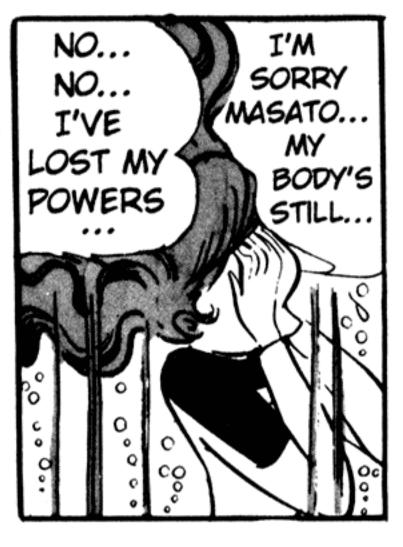


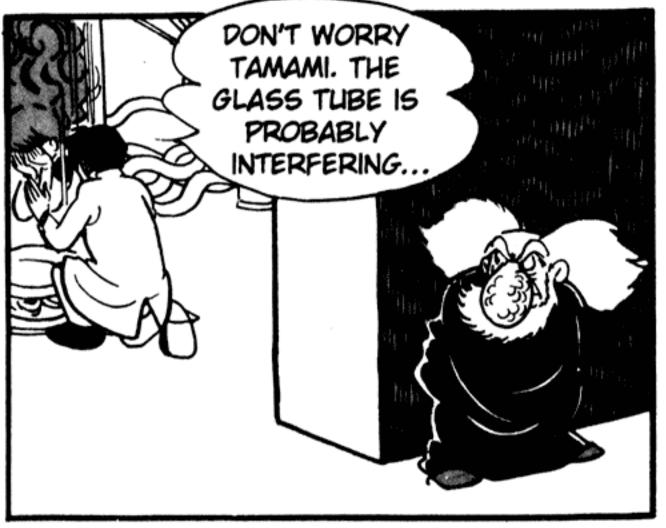


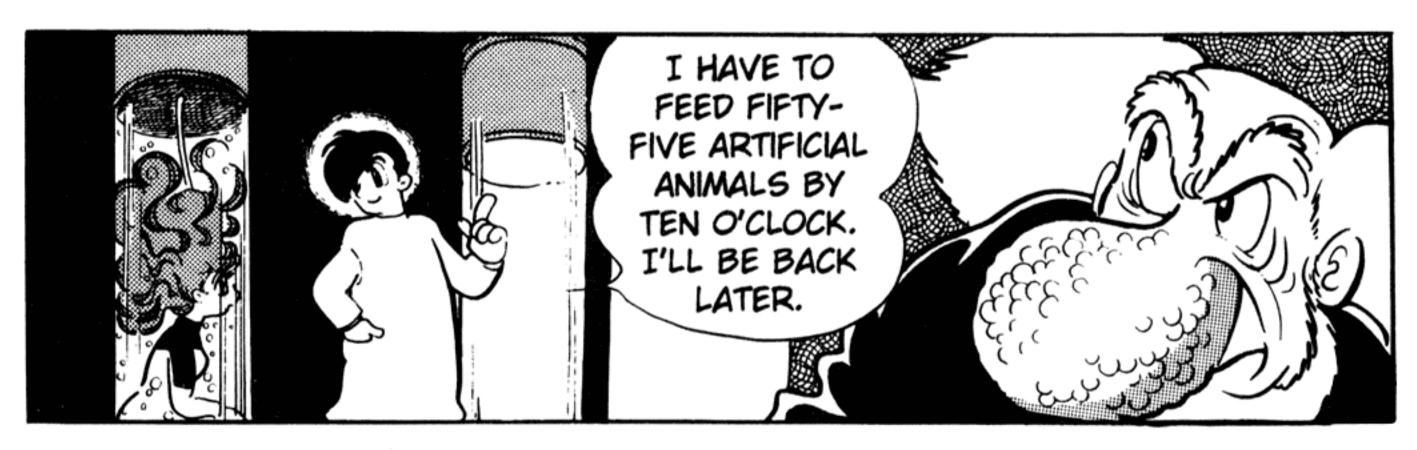


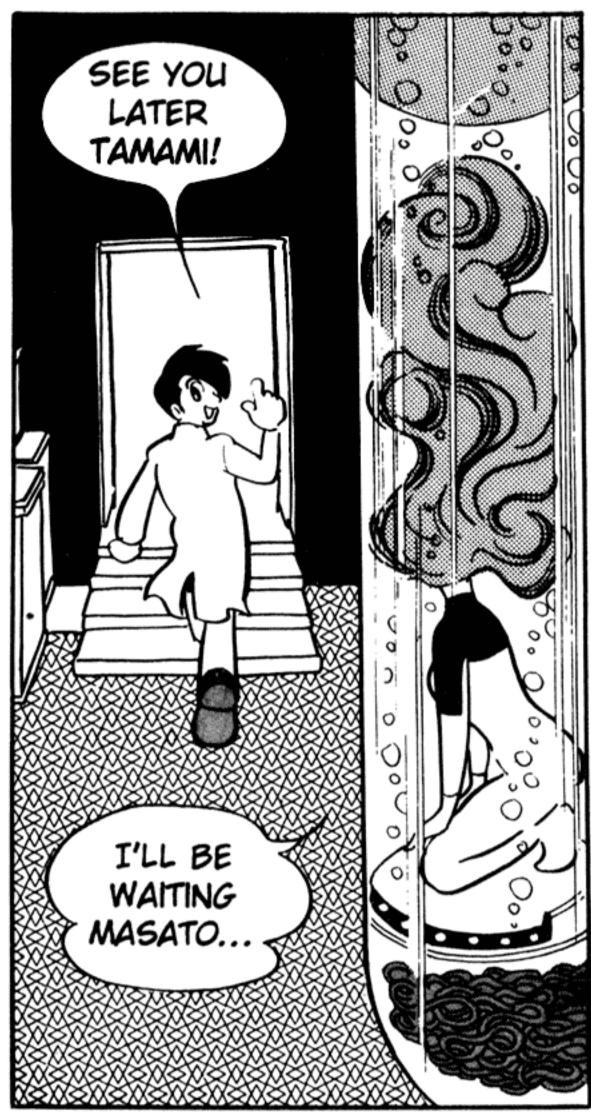




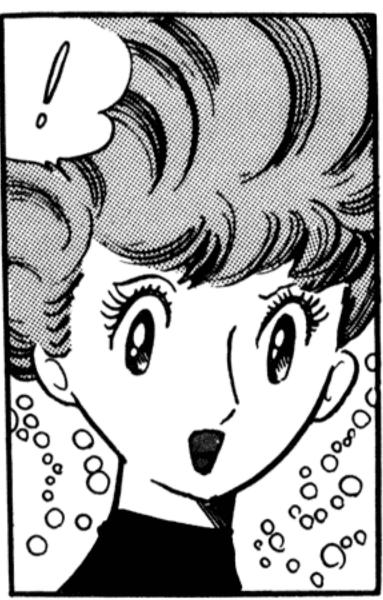


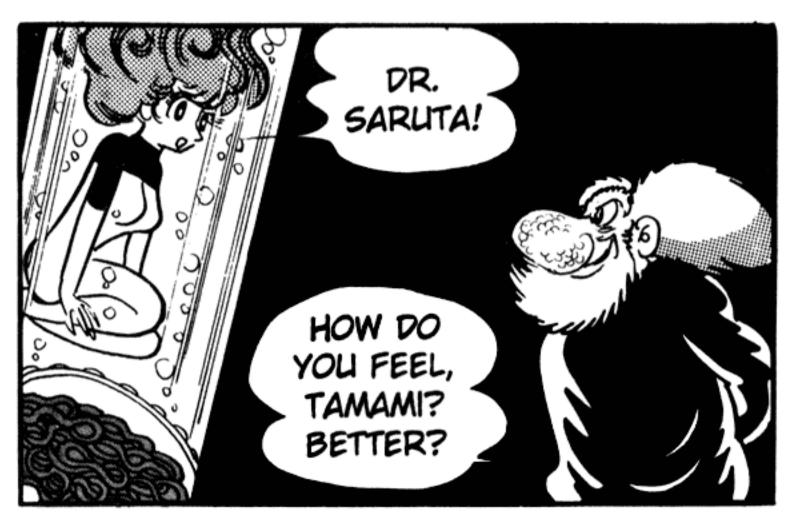


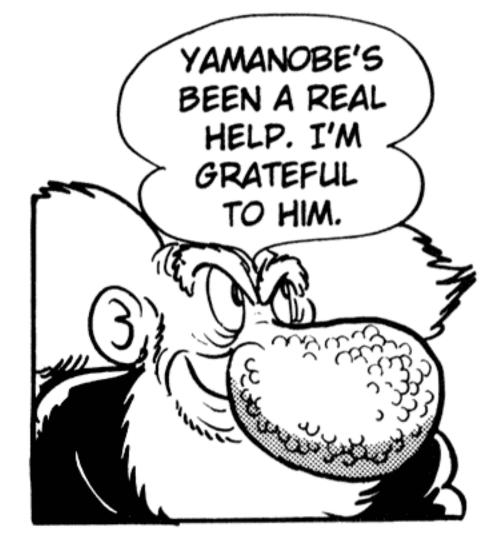




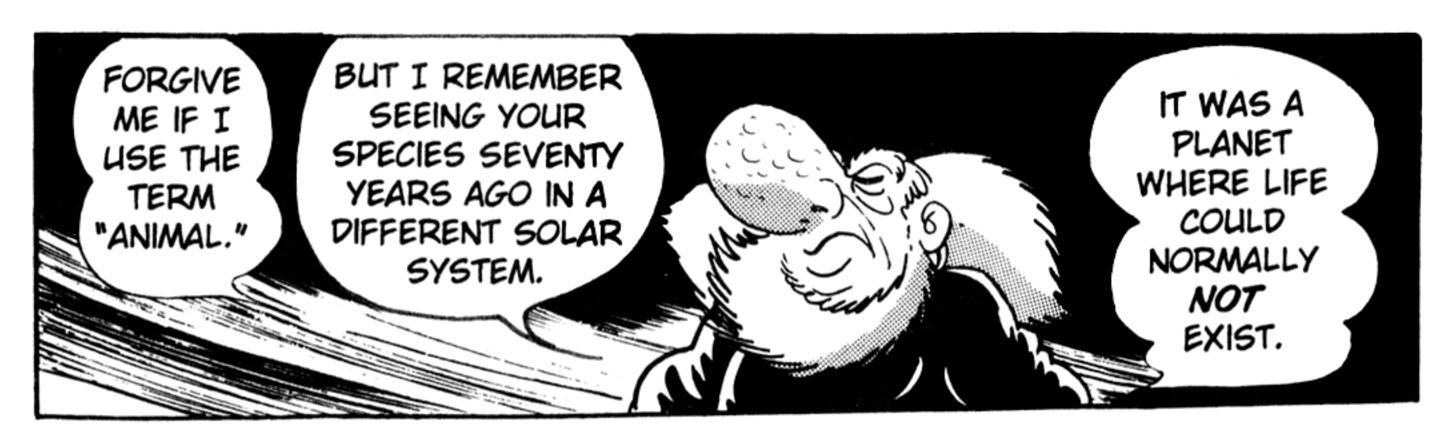




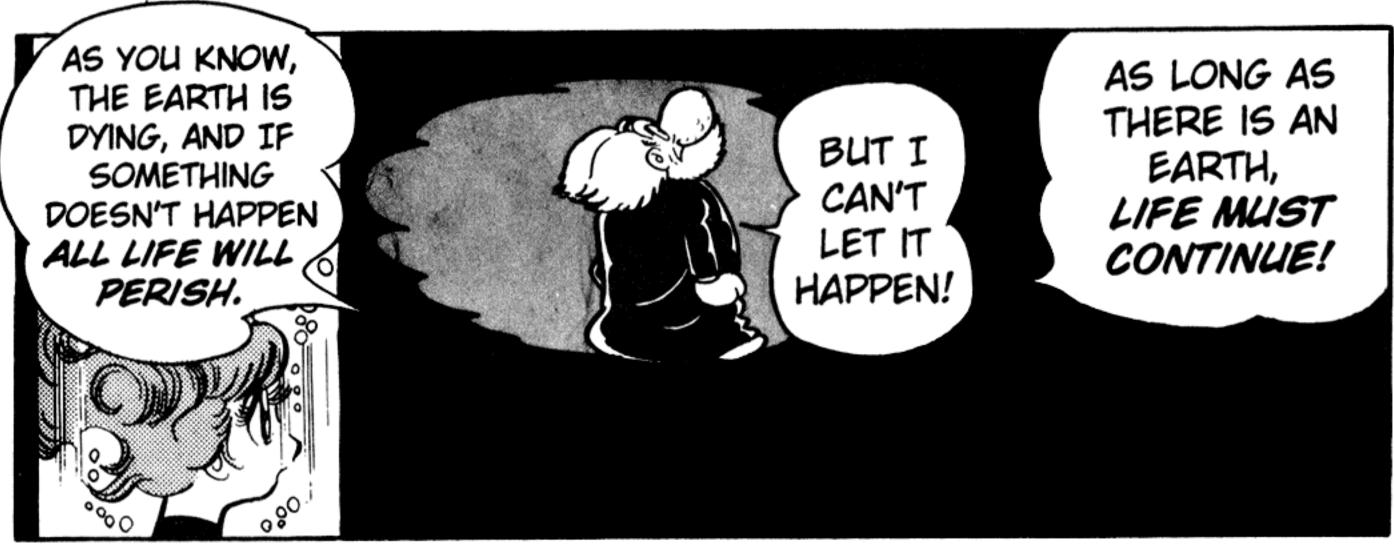




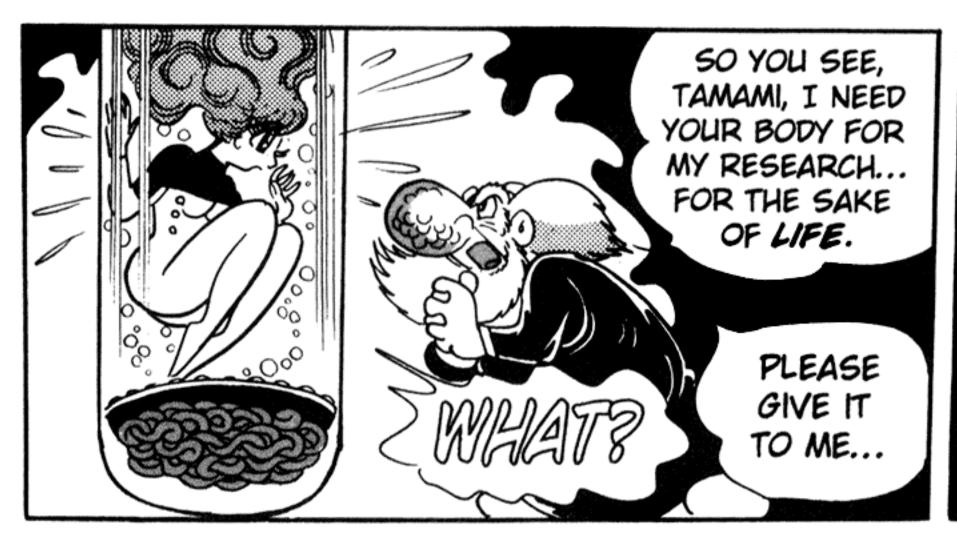




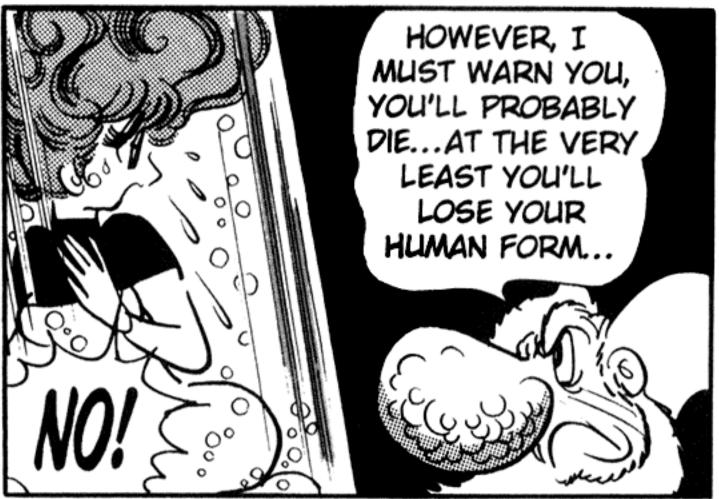


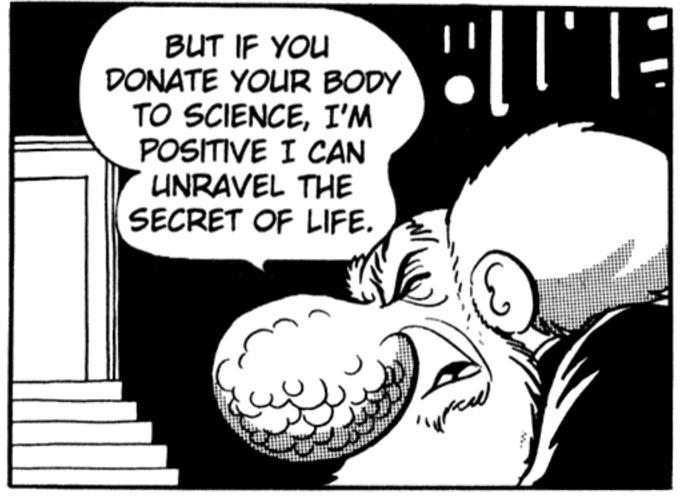




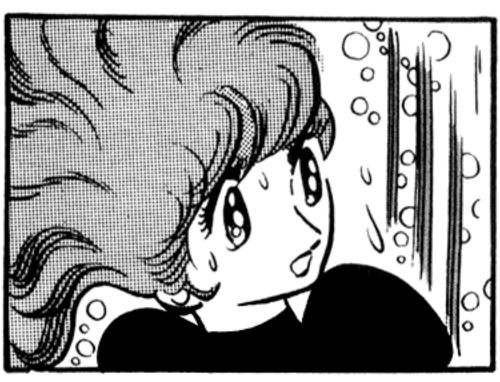


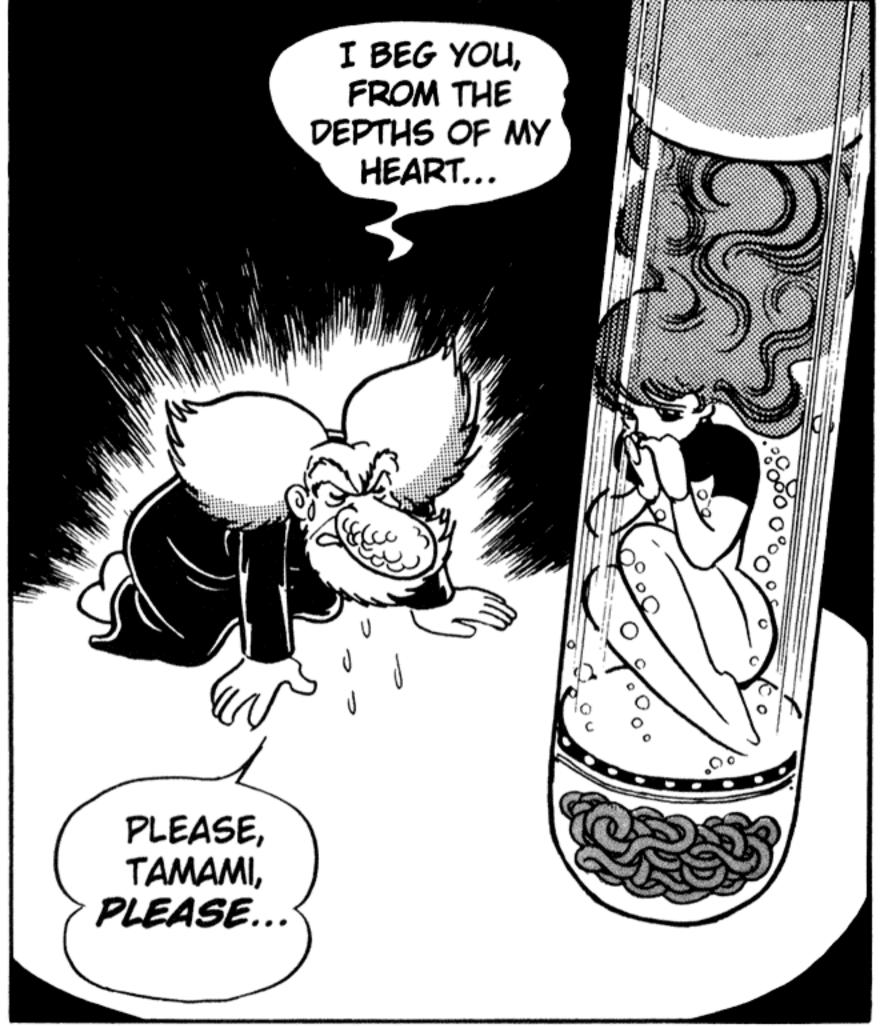


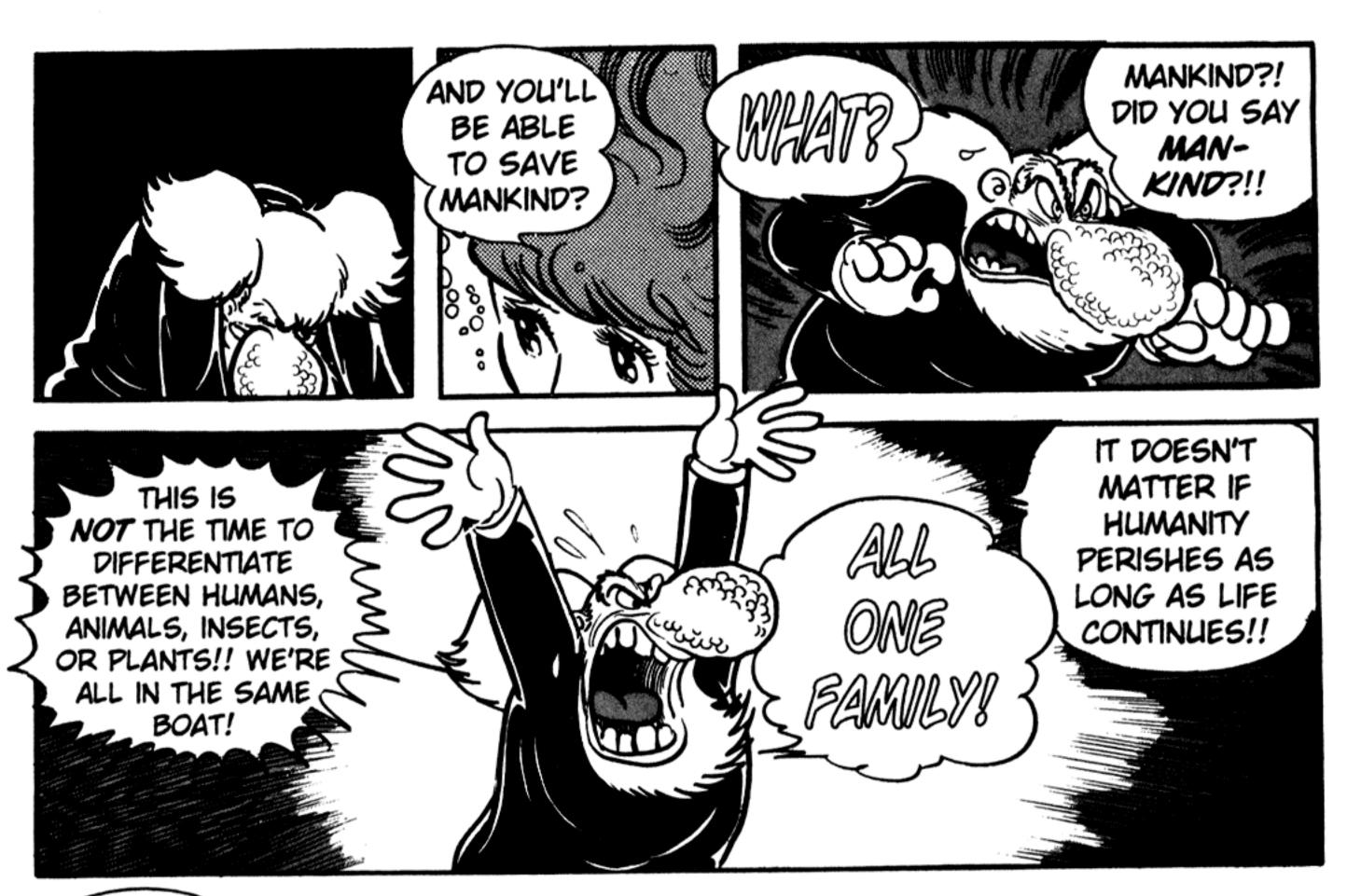










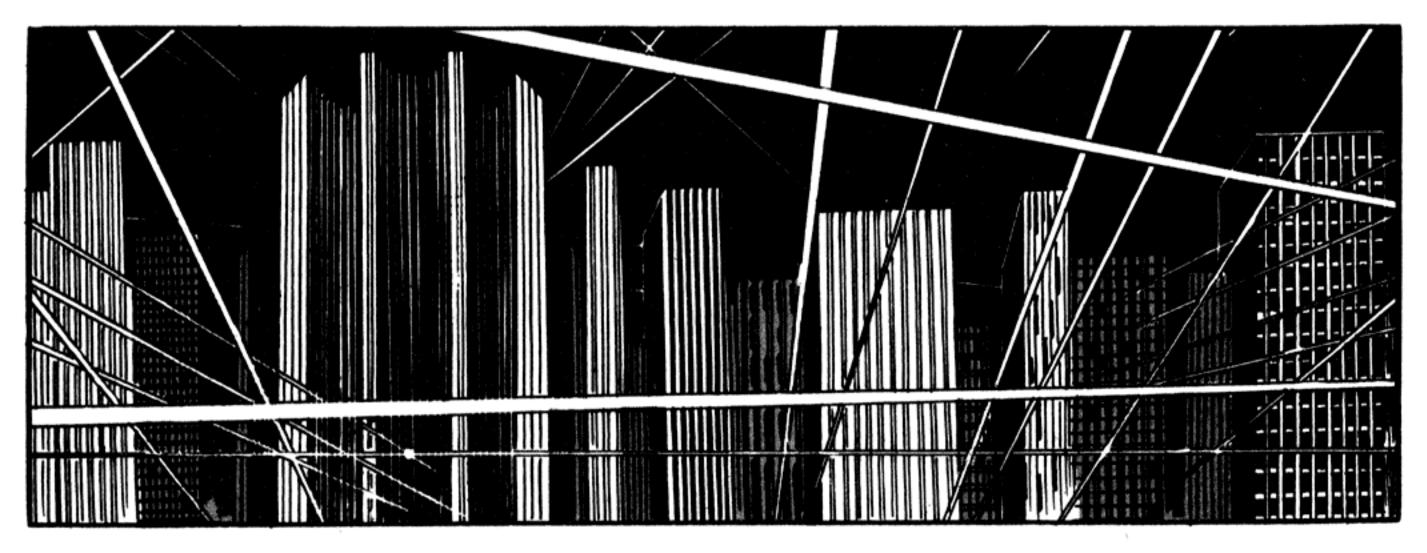


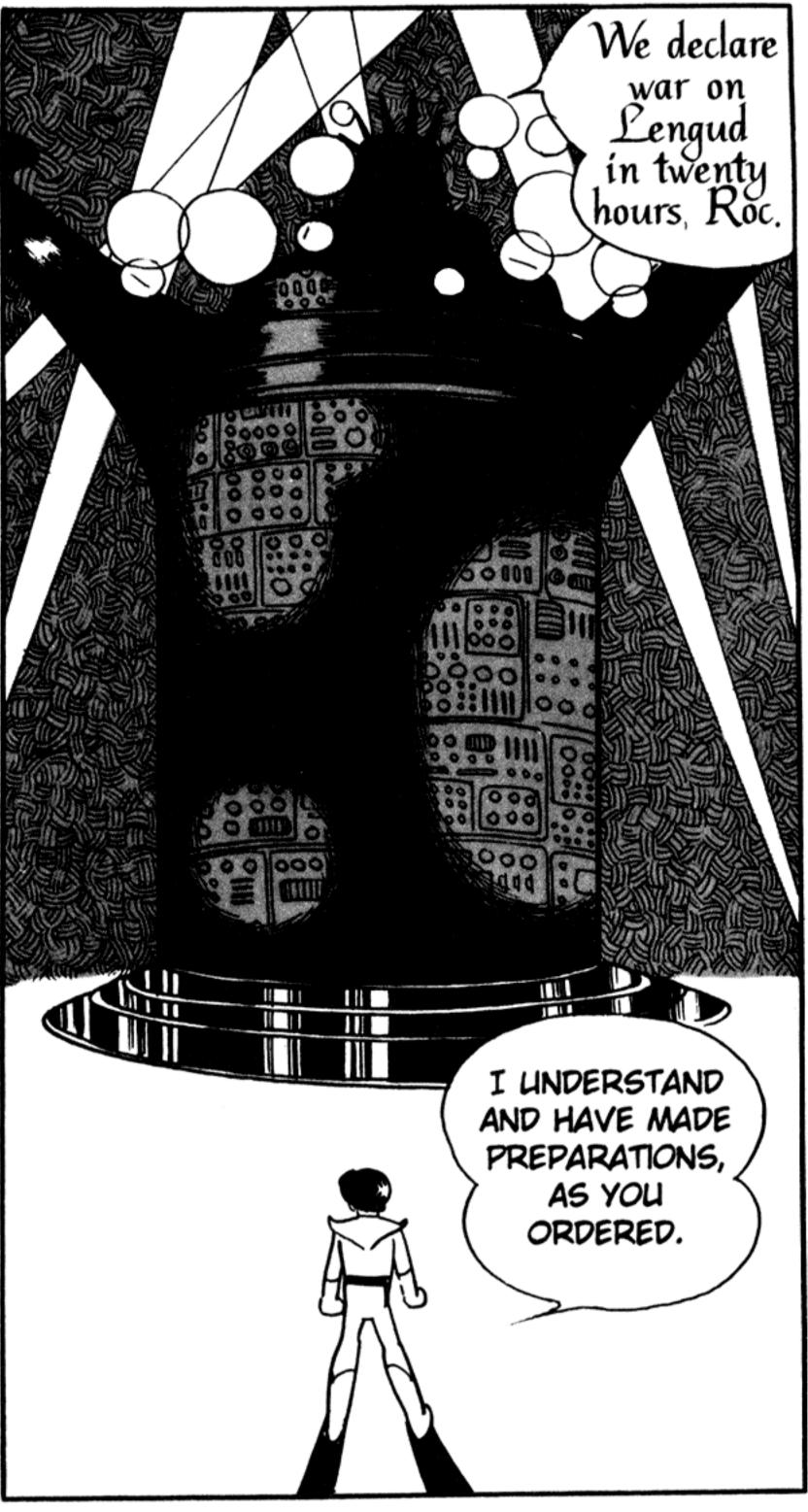






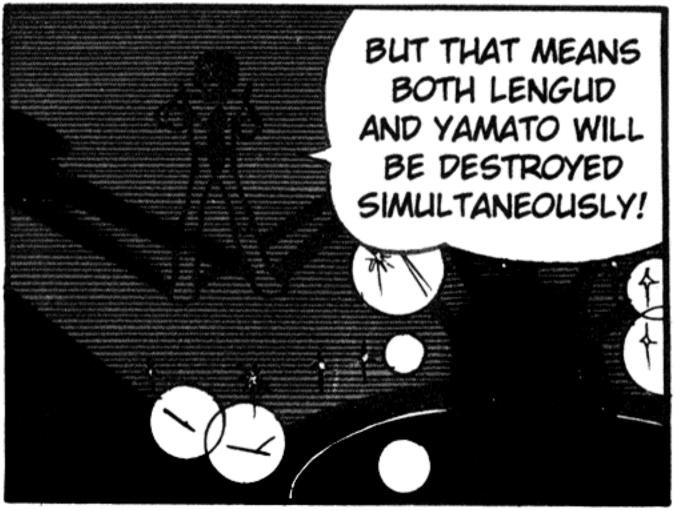






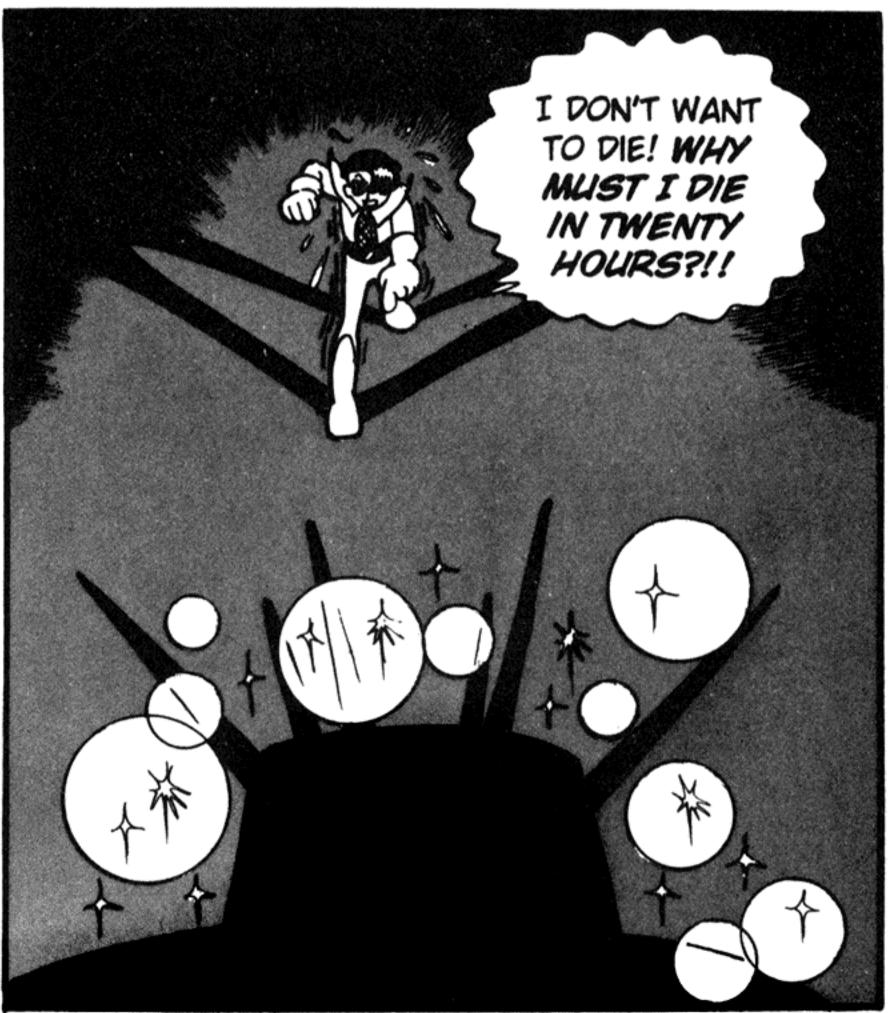




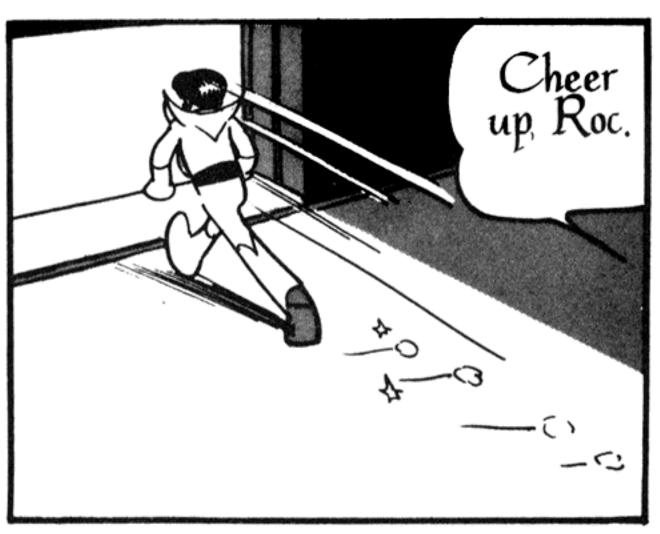


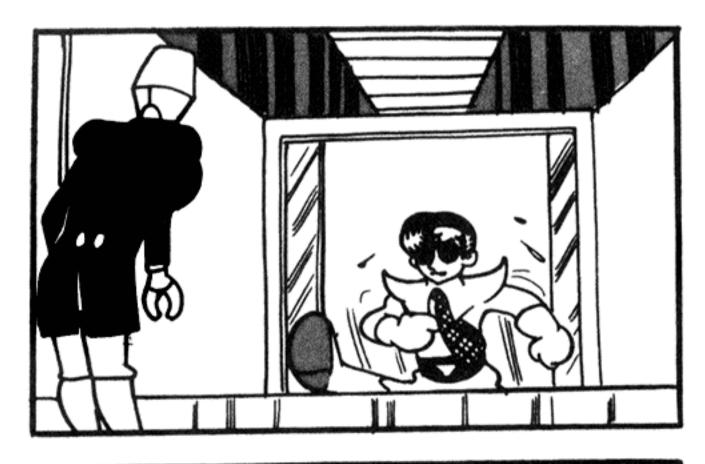


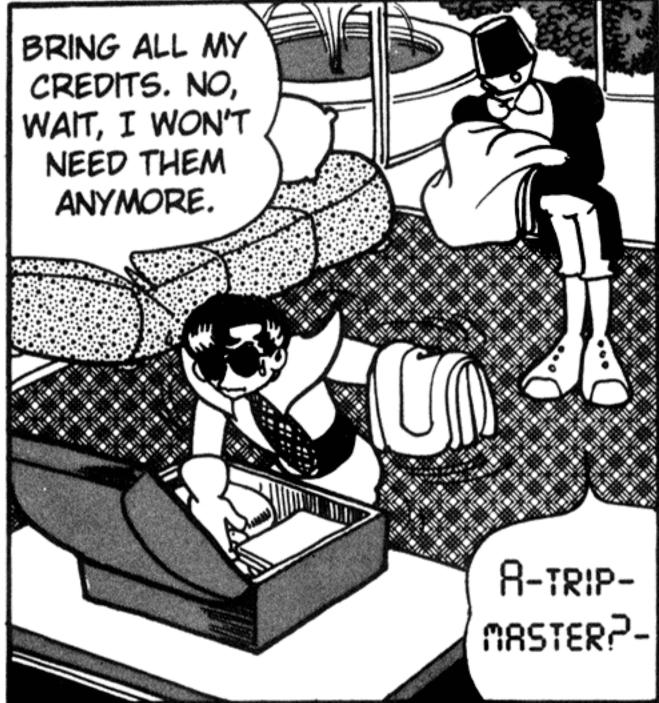


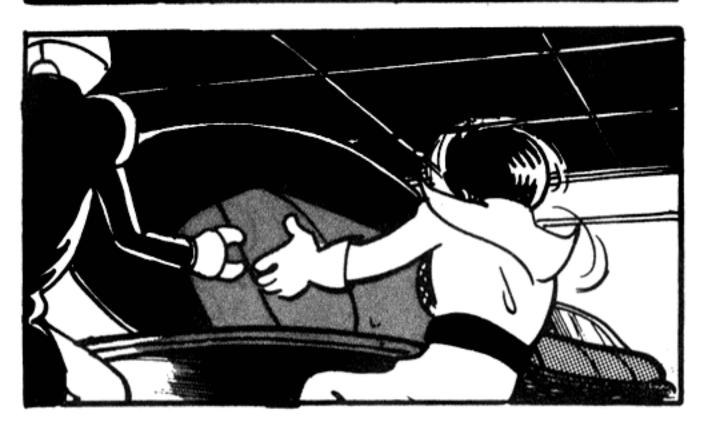


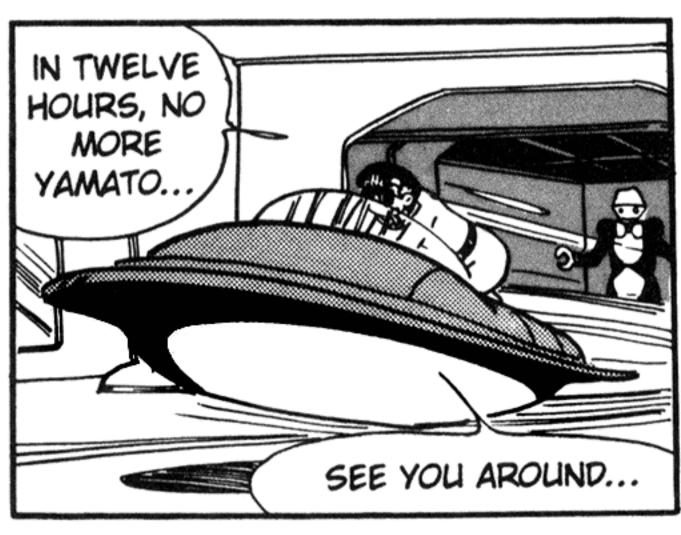


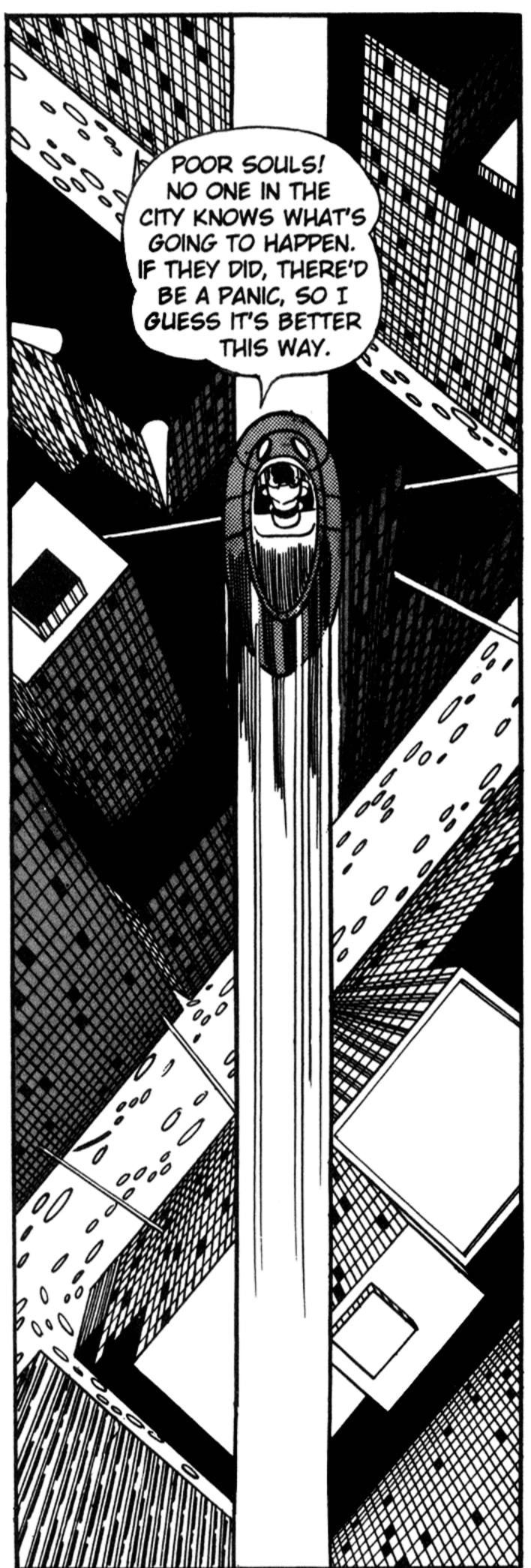


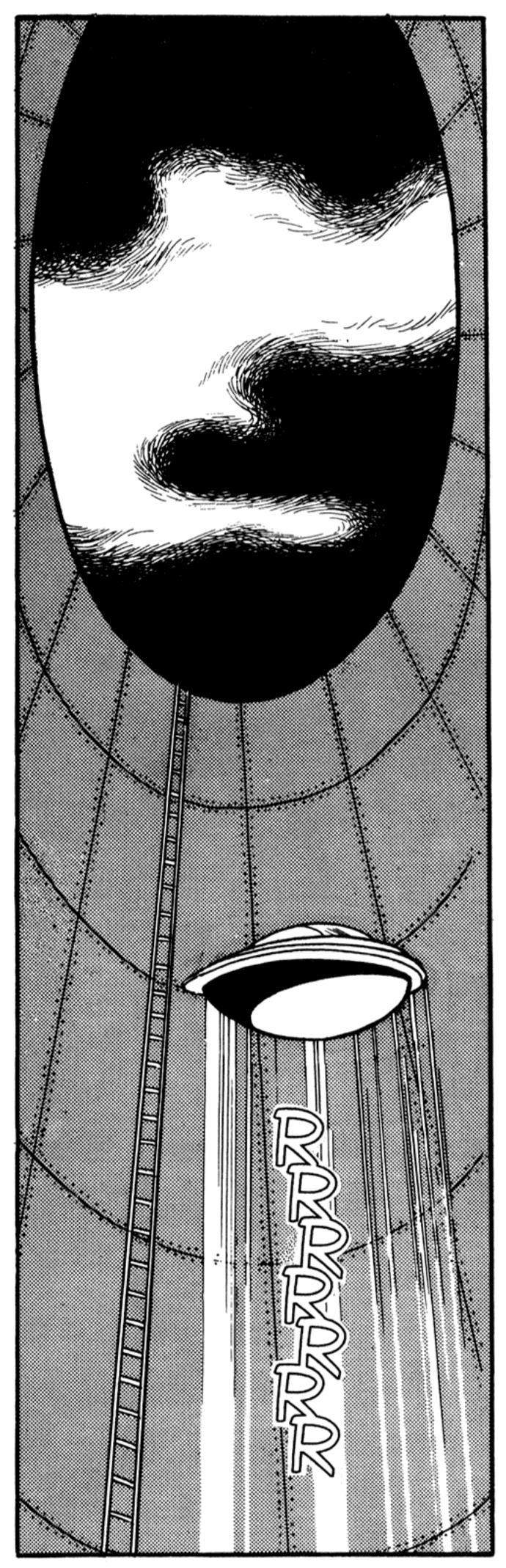


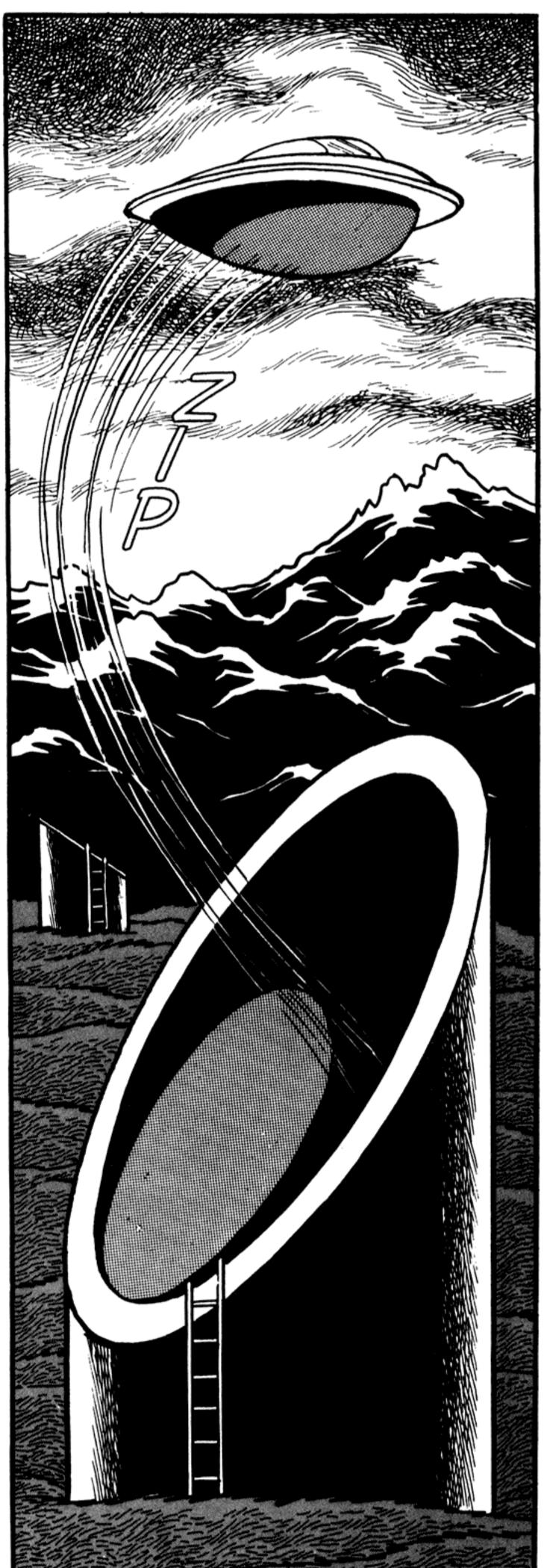


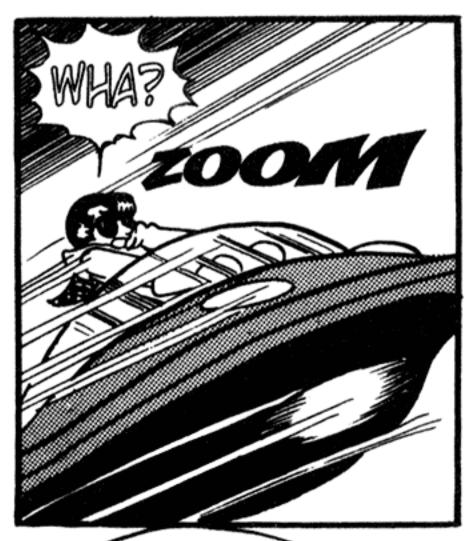


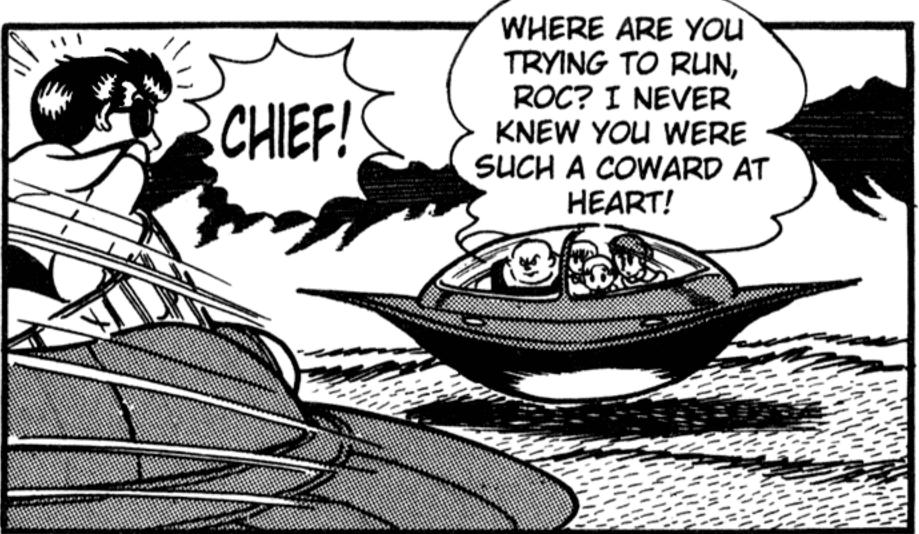


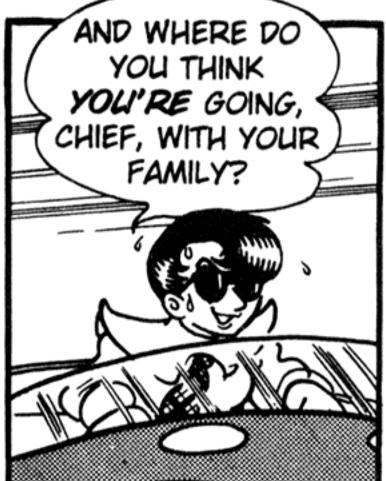


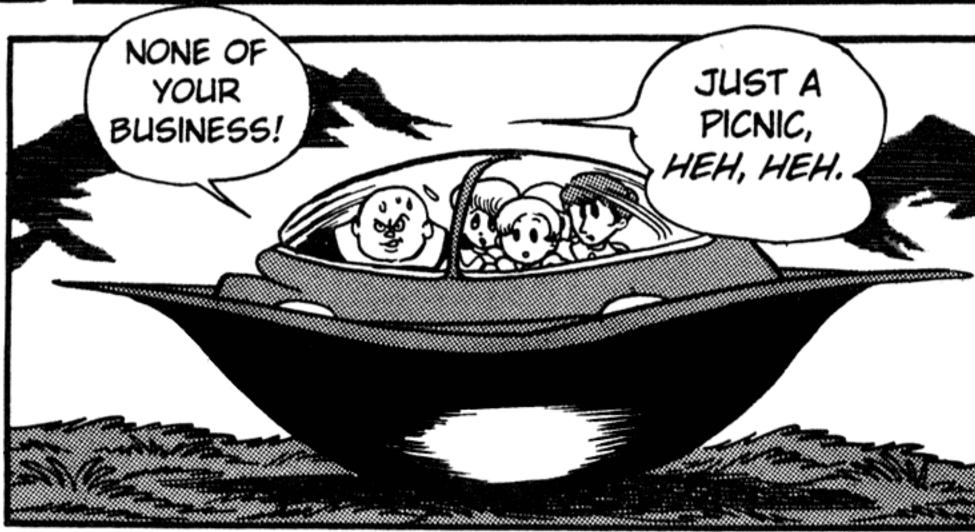


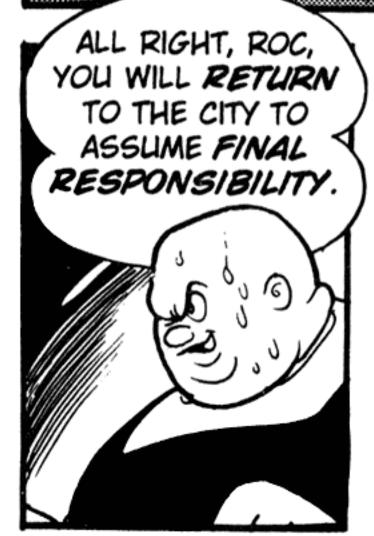








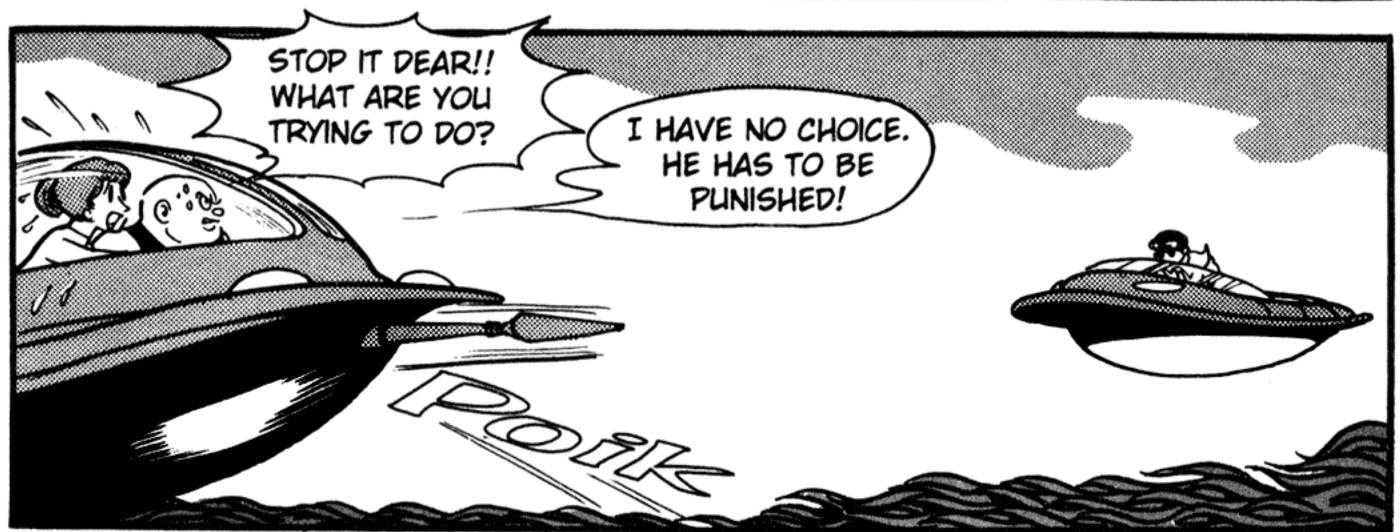


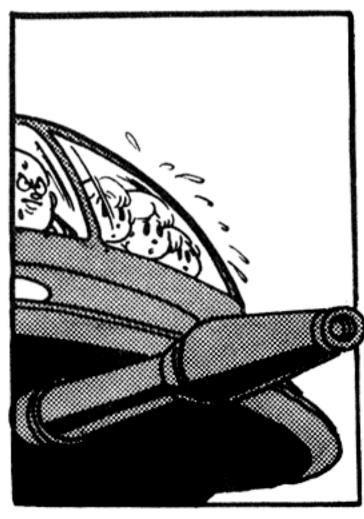




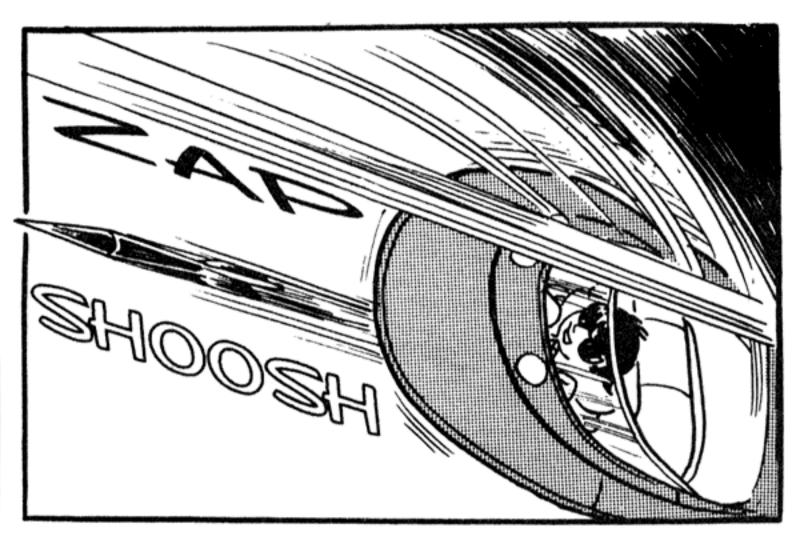


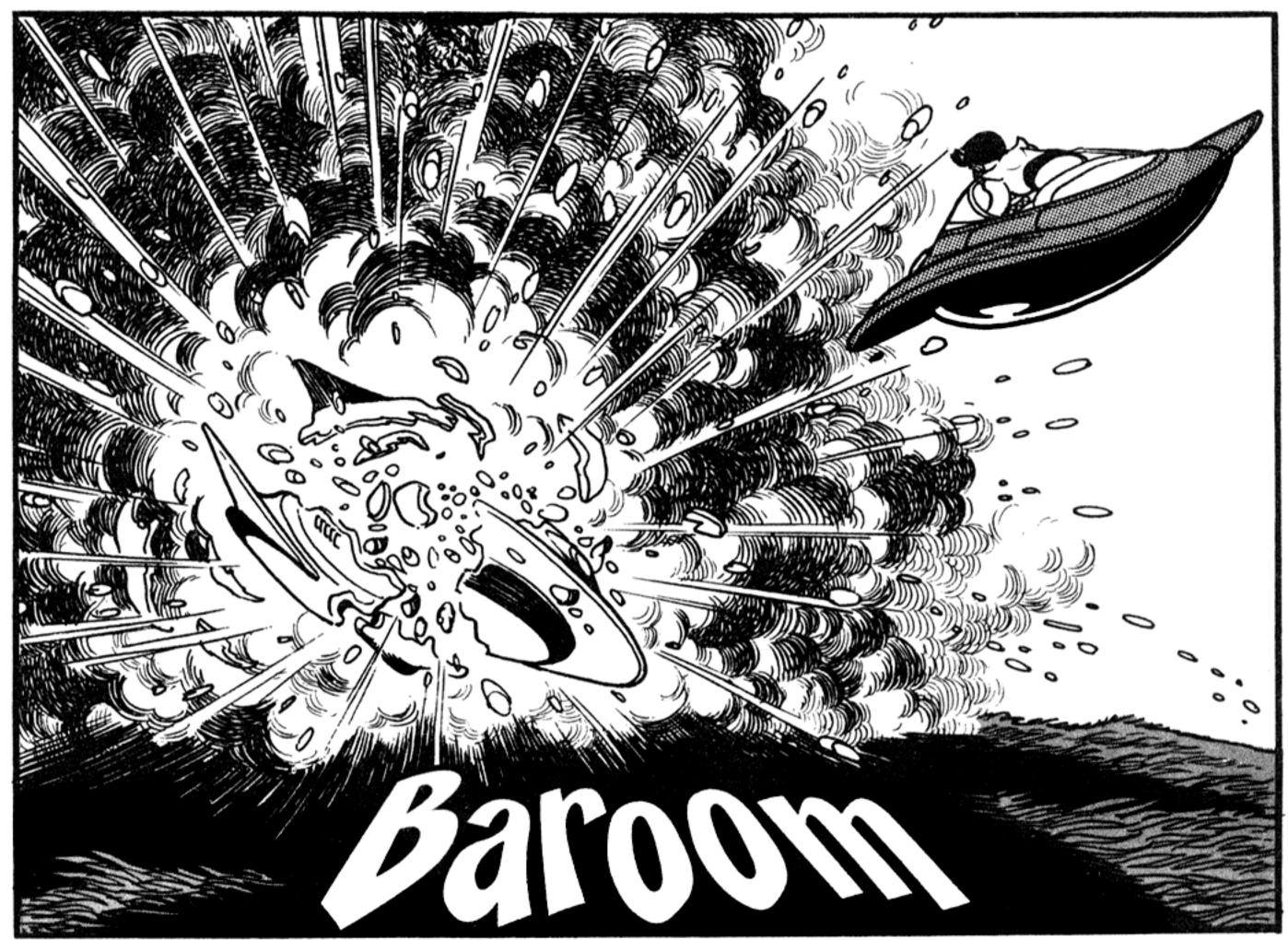






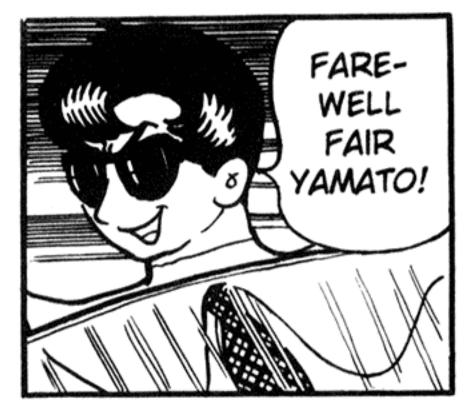










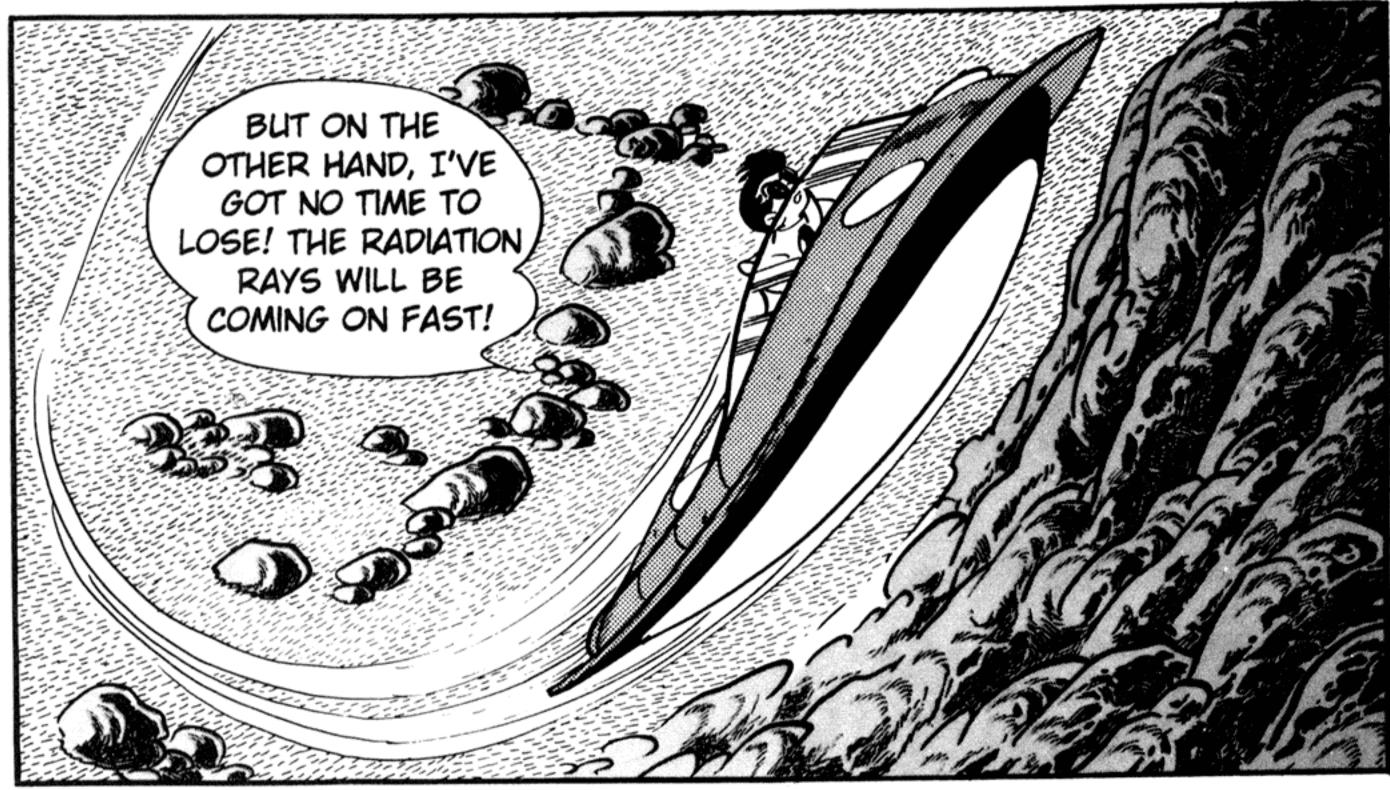


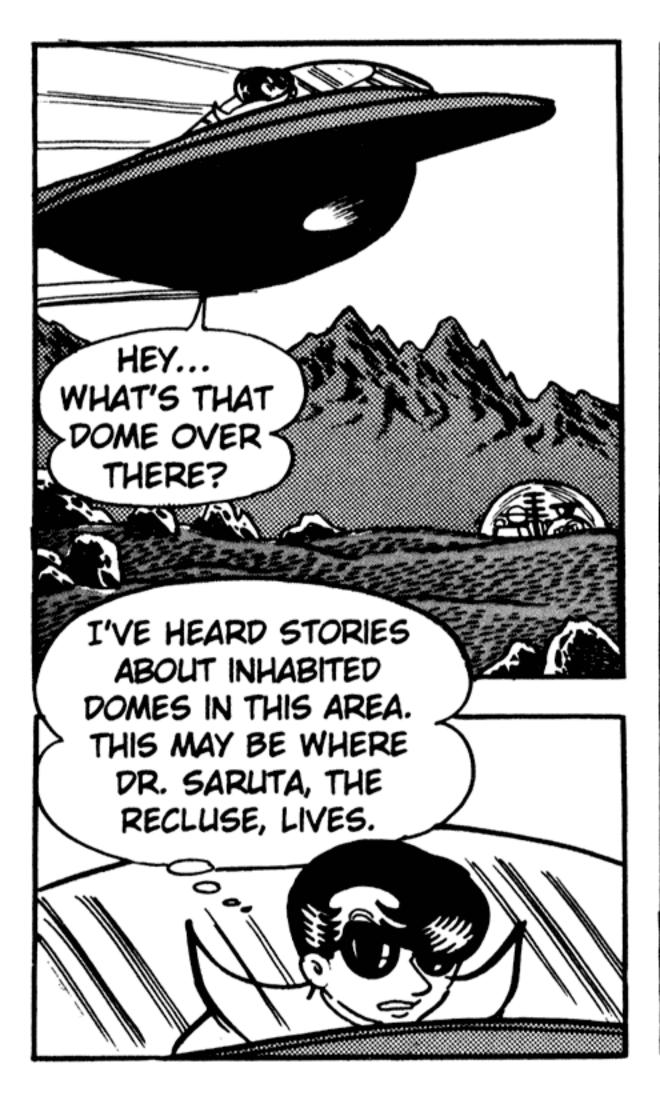




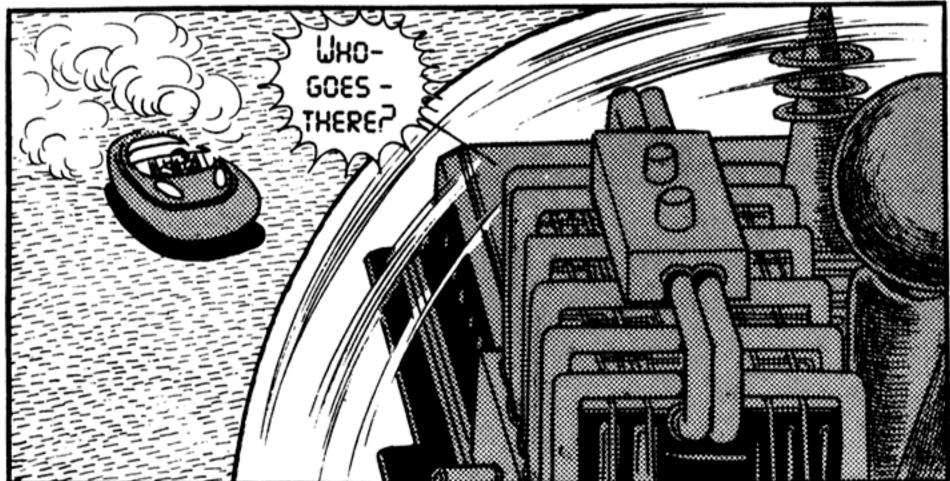


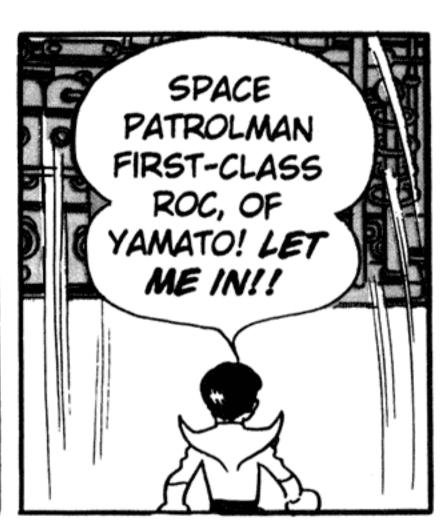


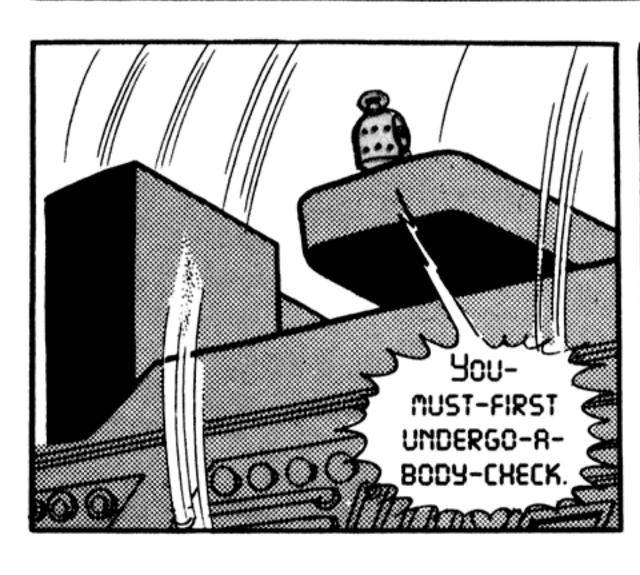


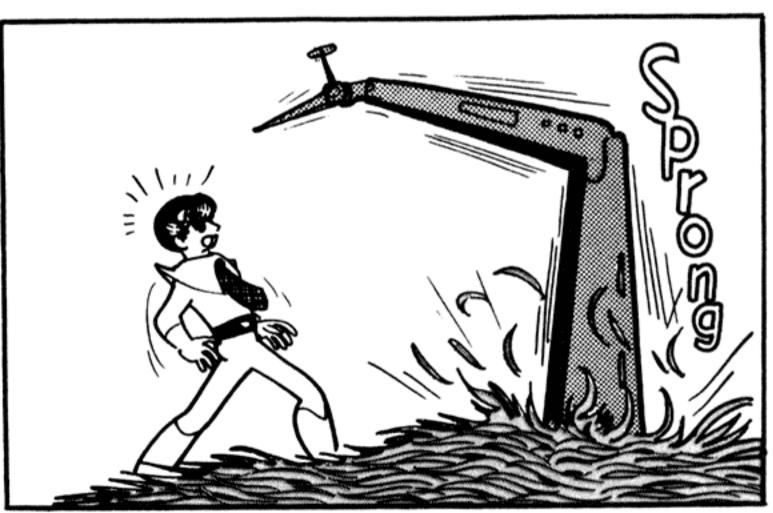


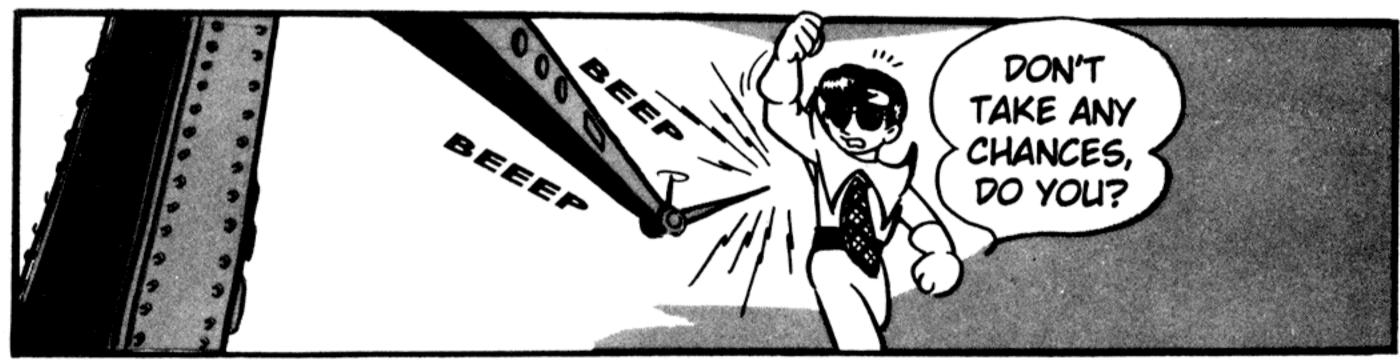


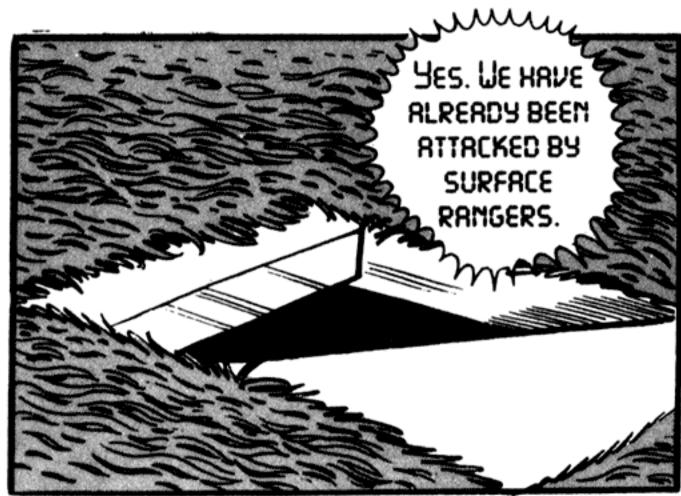






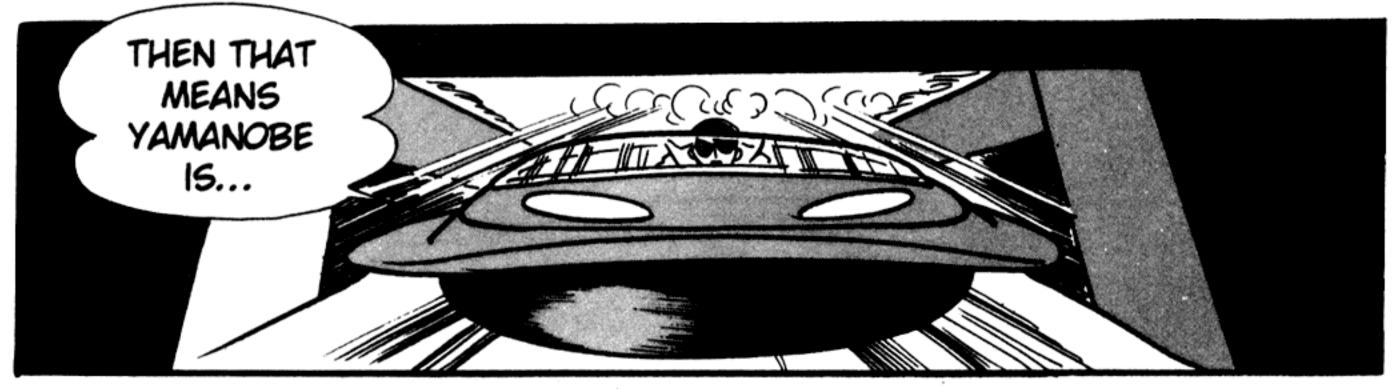




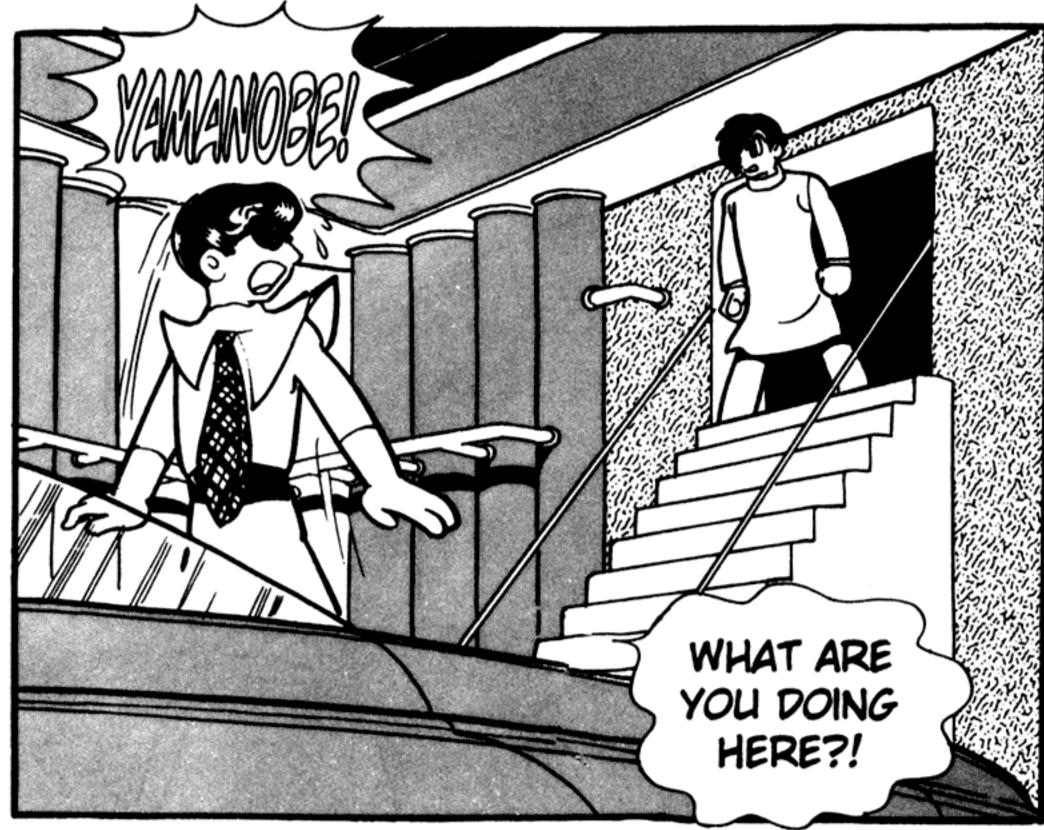








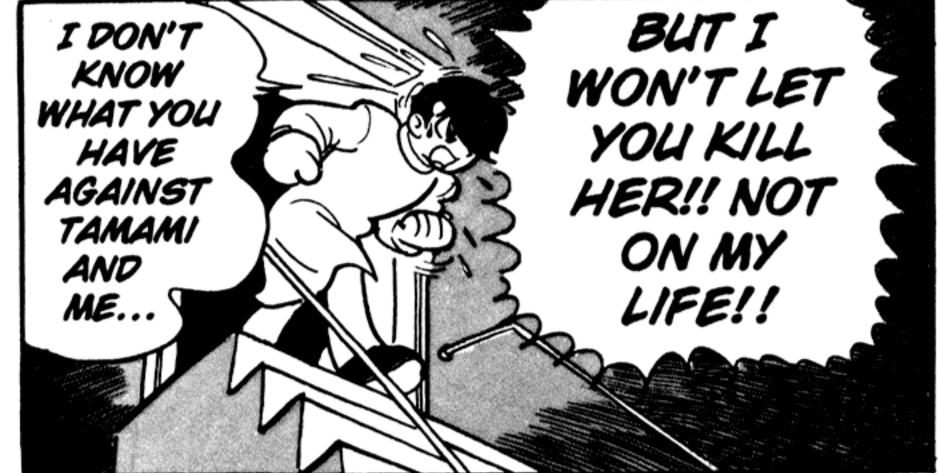






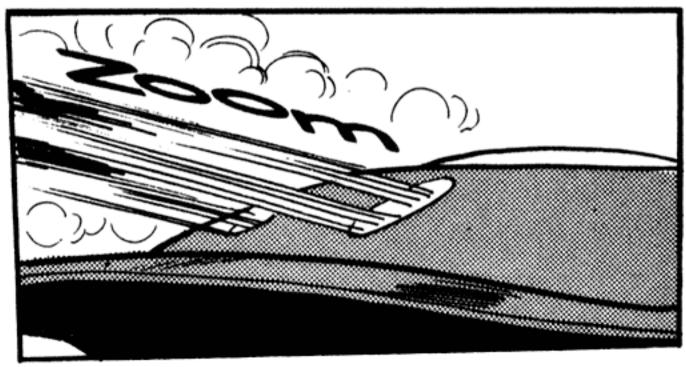






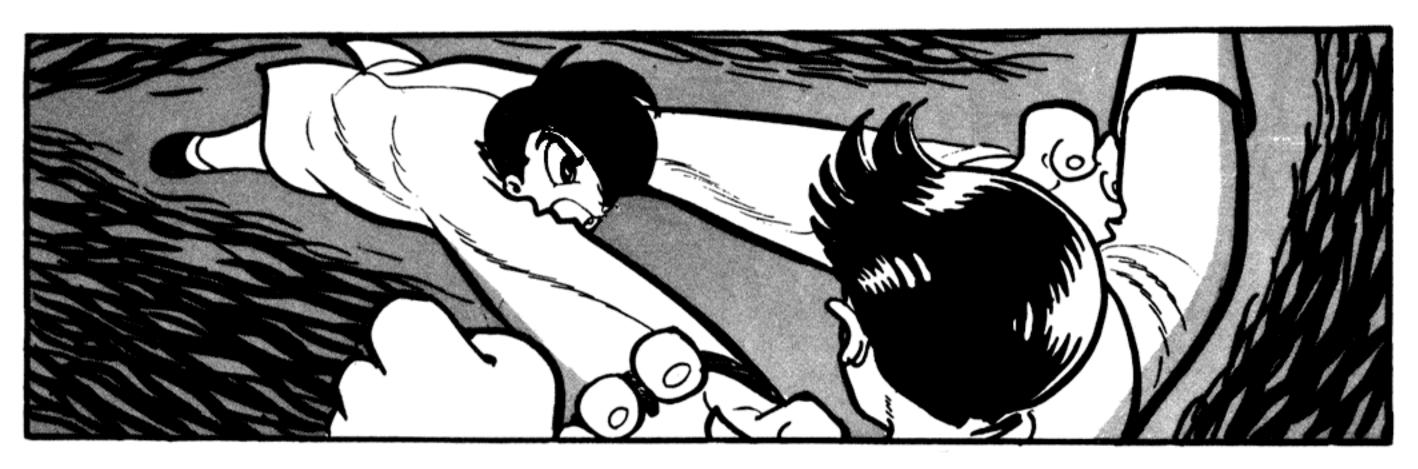






























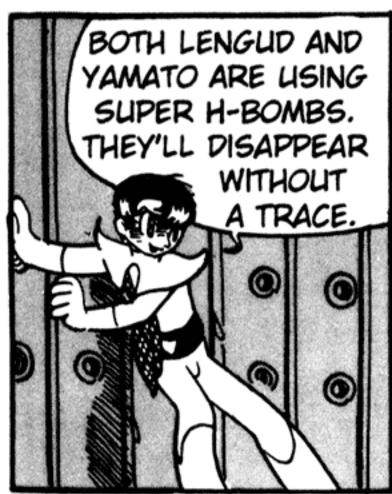












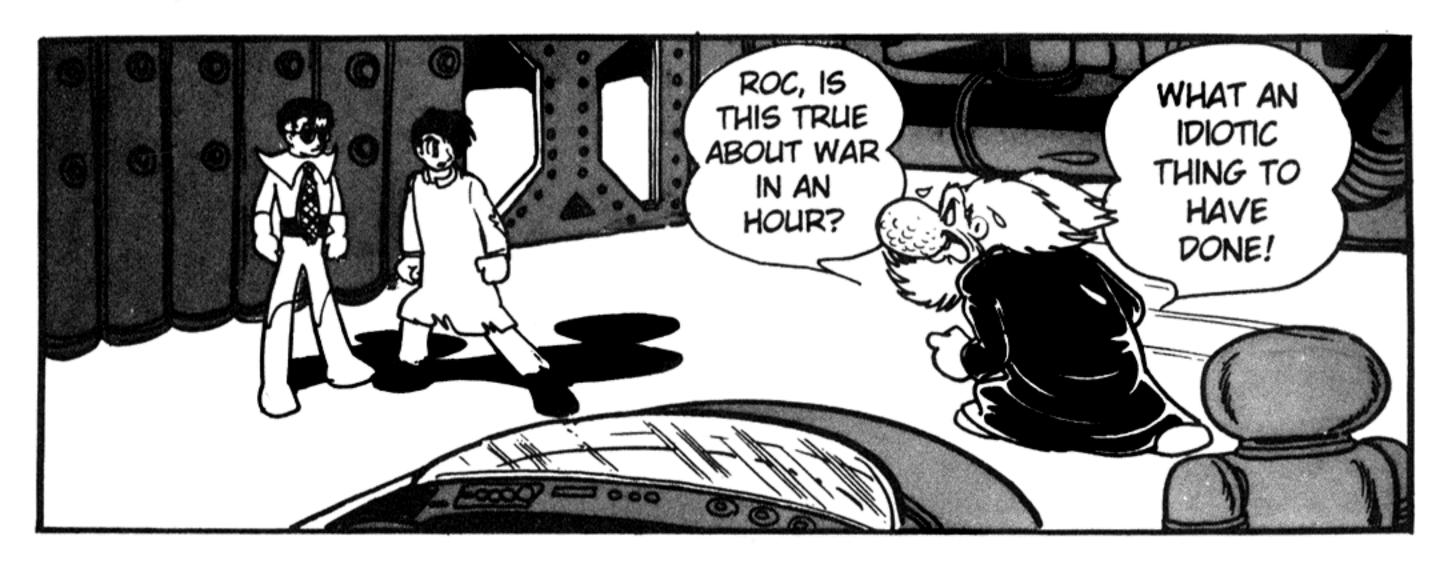






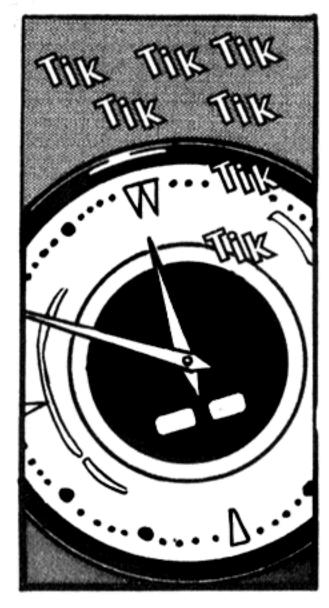


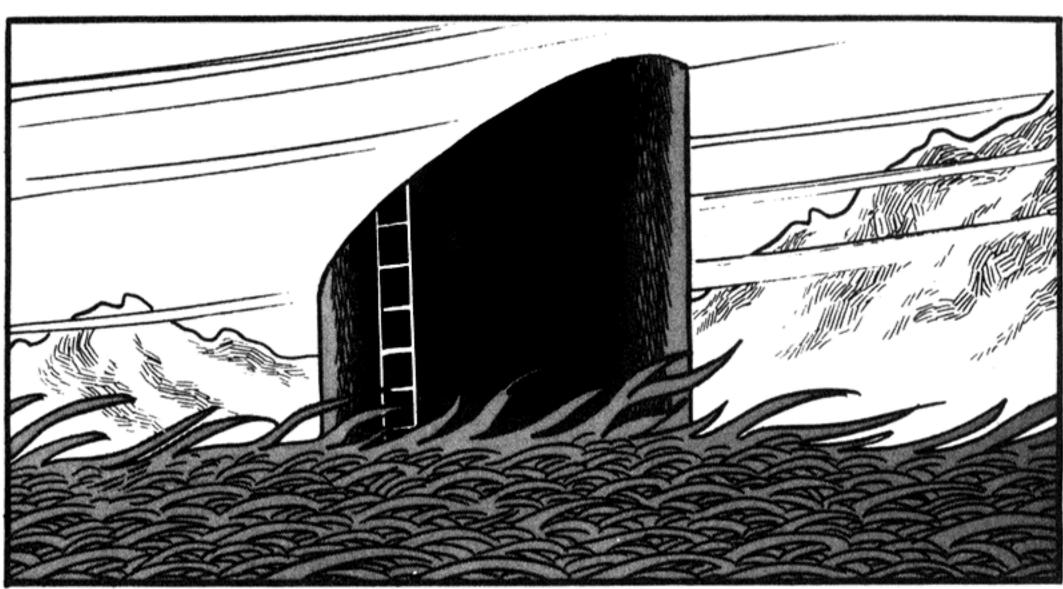




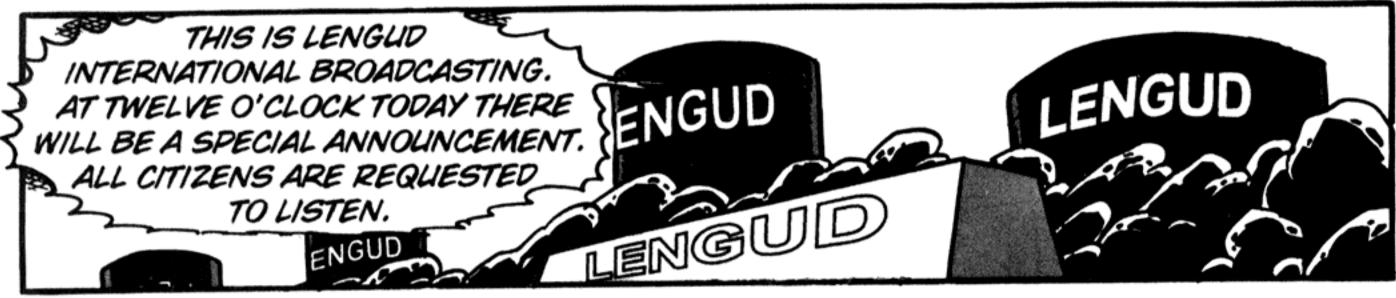






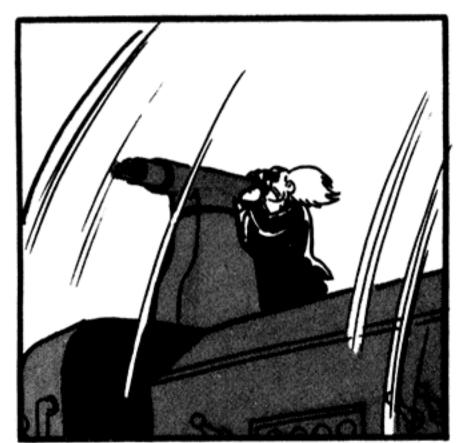


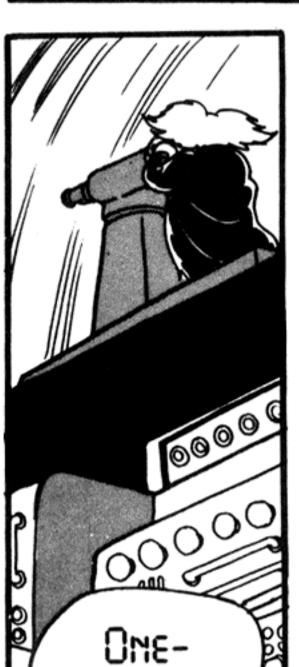






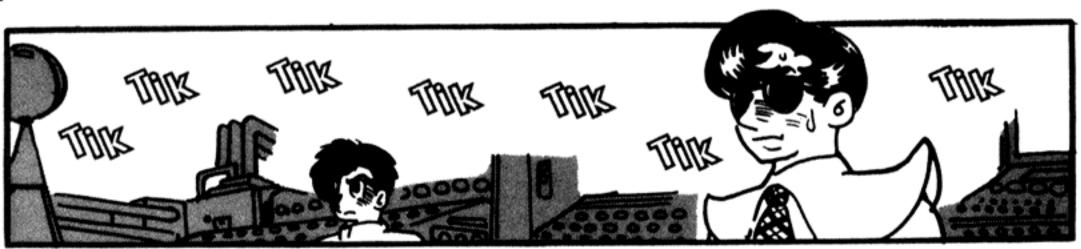






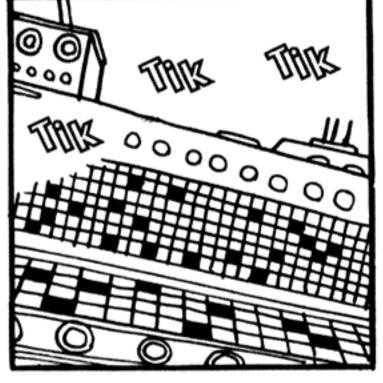
MINUTE-

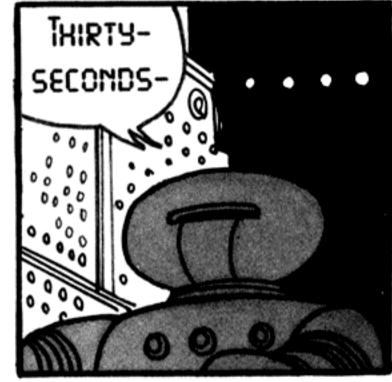
TO-GO-







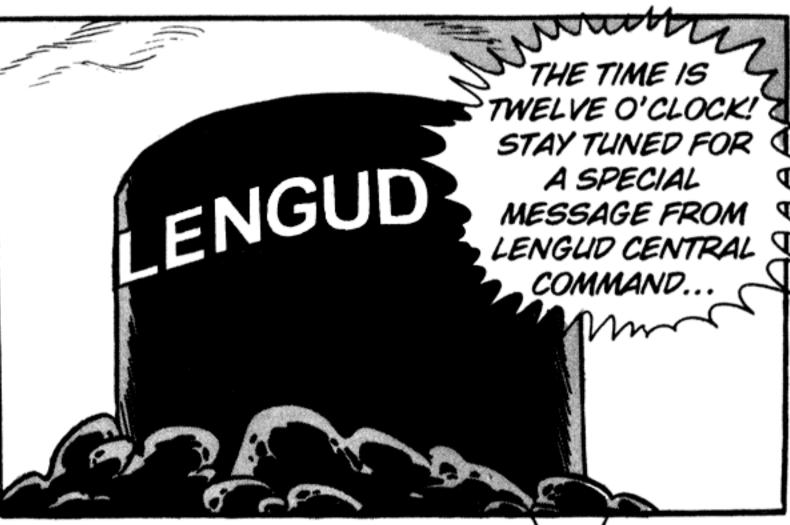




2000









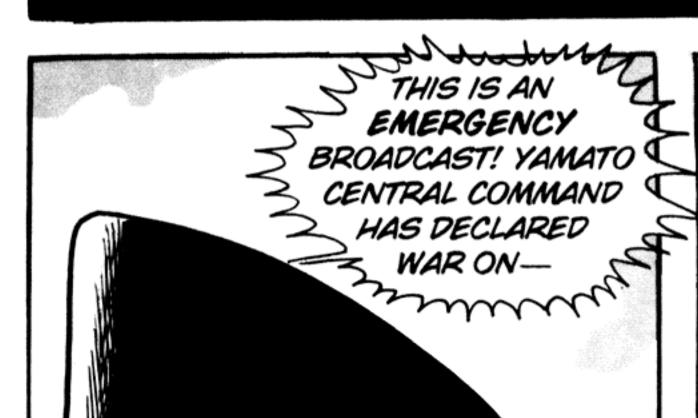












IT IS NOW TWELVE O'CLOCK.

LENGUD HAS BROKEN OFF
DIPLOMATIC RELATIONS WITH

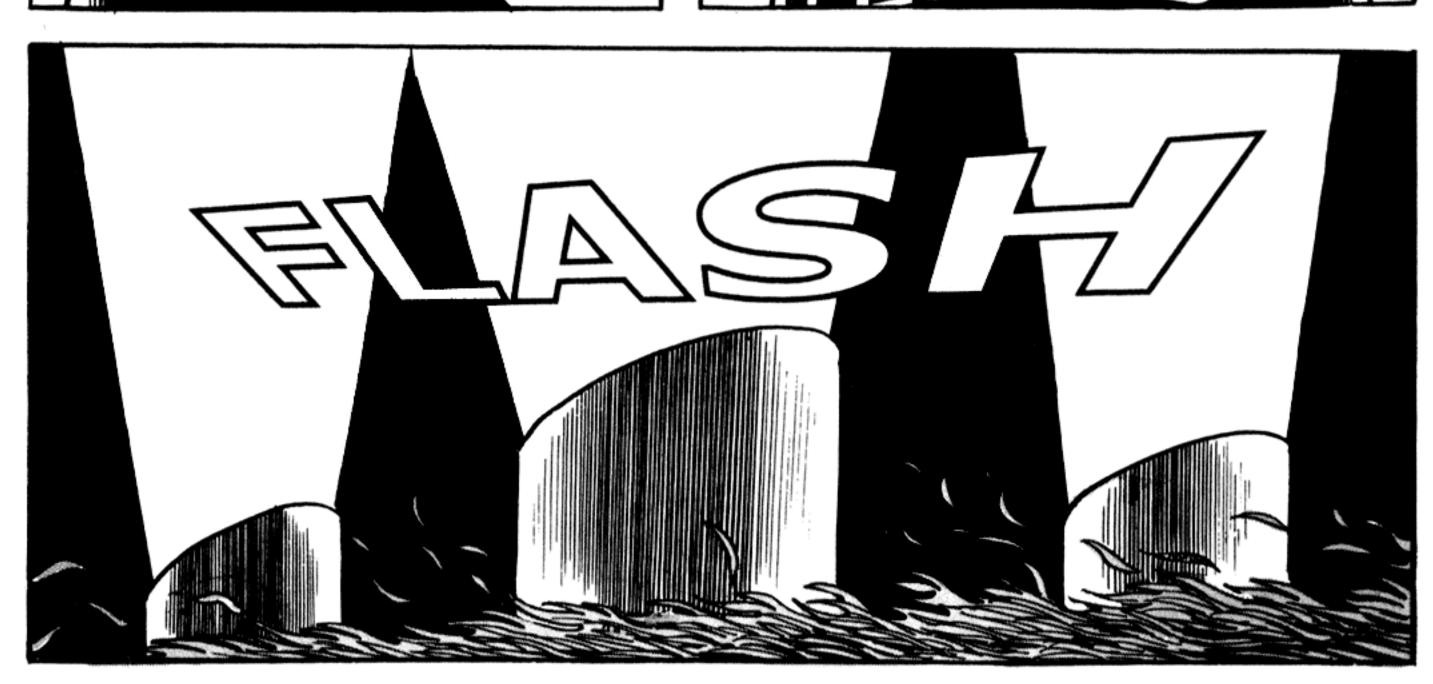
YAMATO AND HAS DECLARED

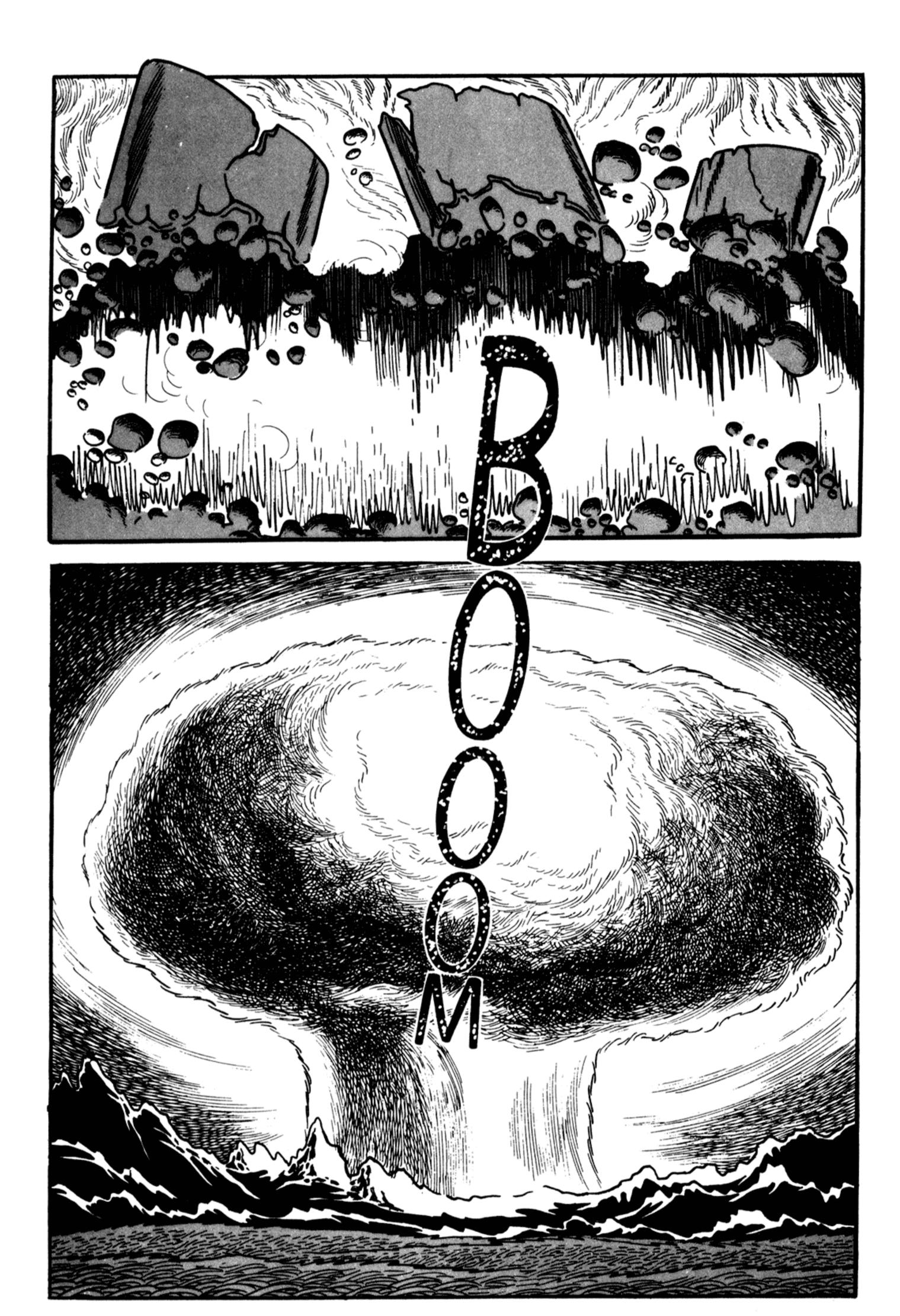
WAR. LENGUD IS NOW IN A

STATE OF—

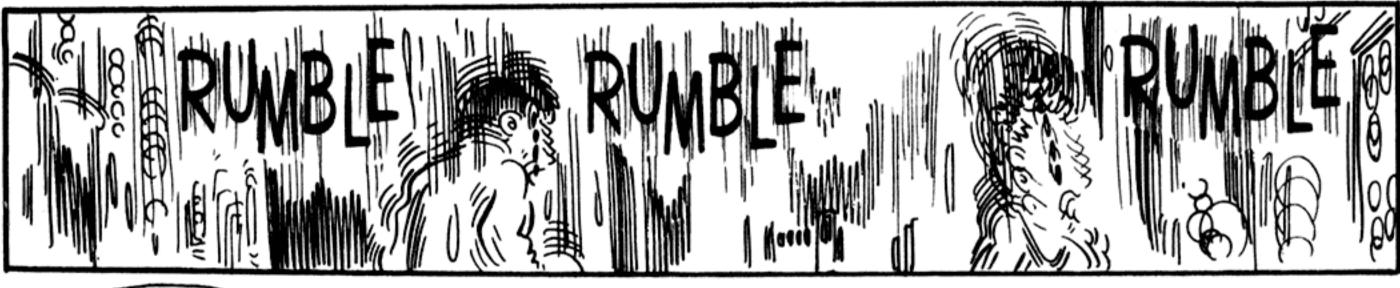
STATE OF—

MORE OF THE STATE OF THE S

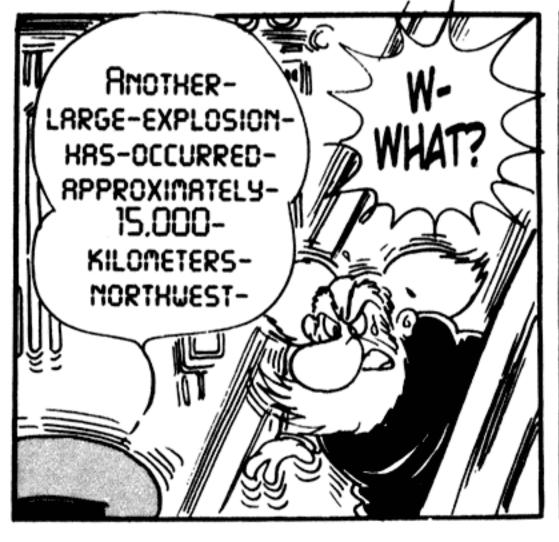


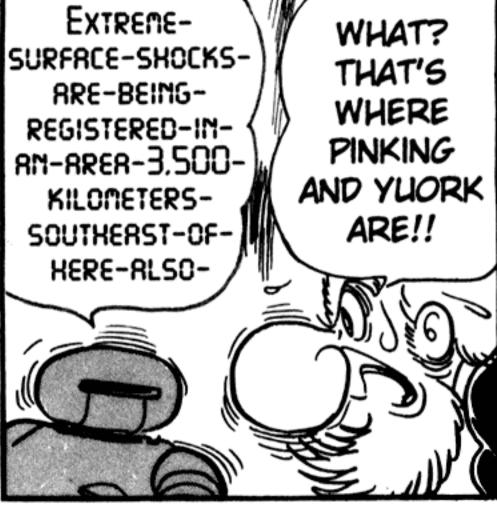


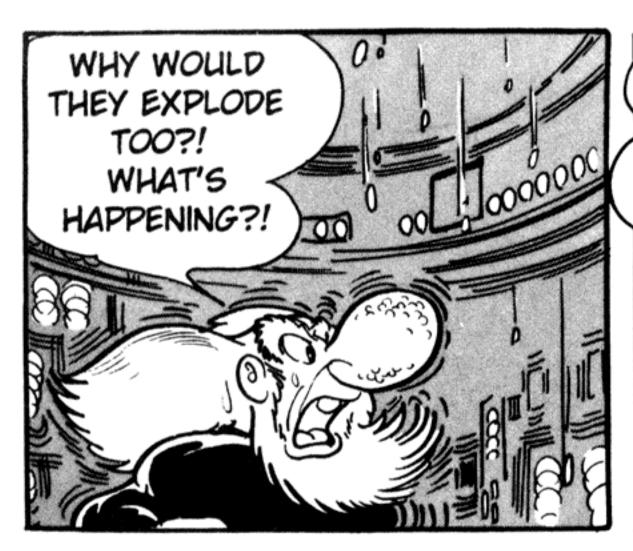




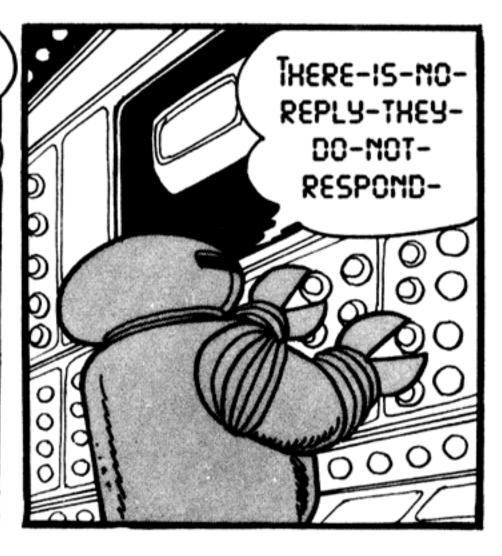




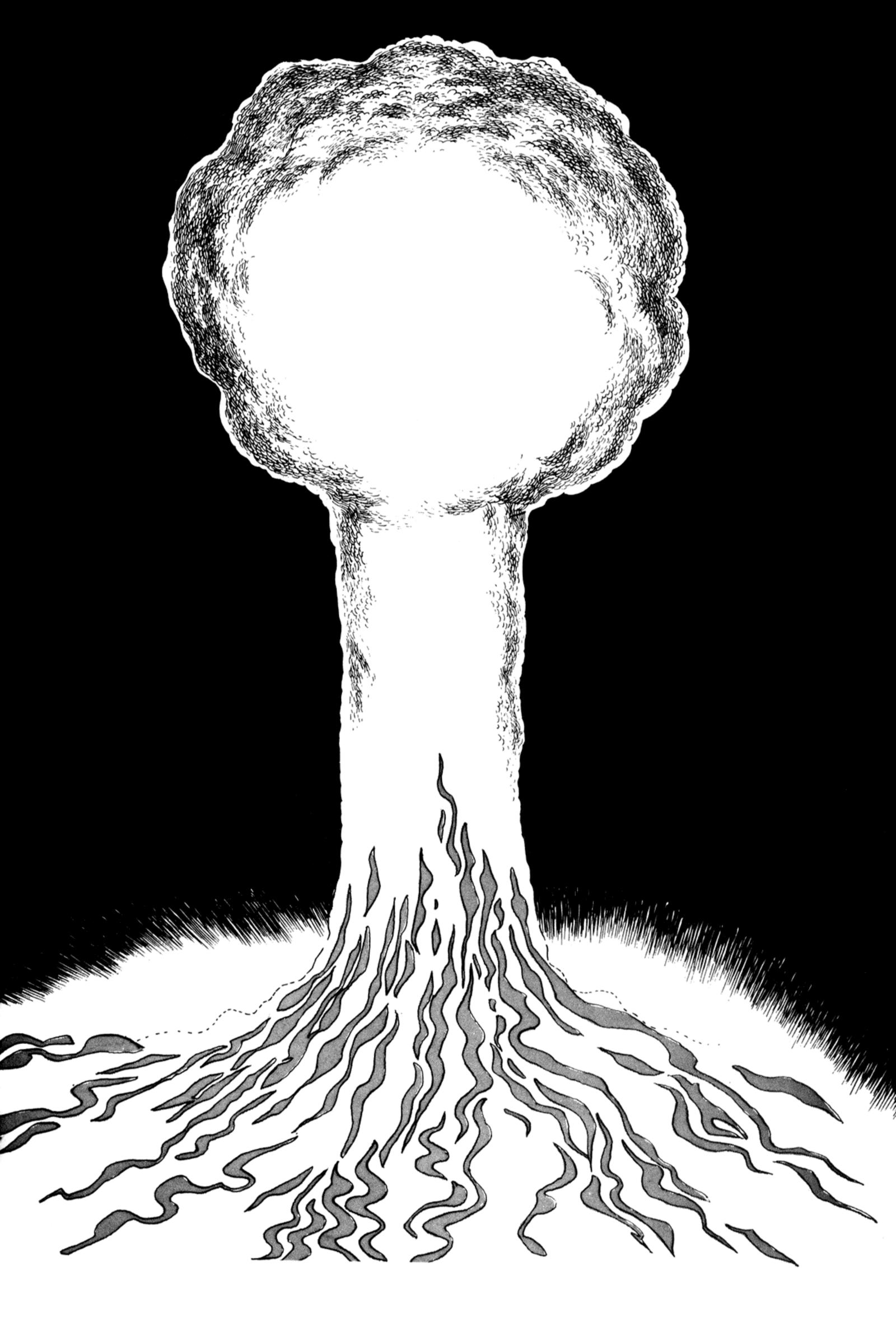






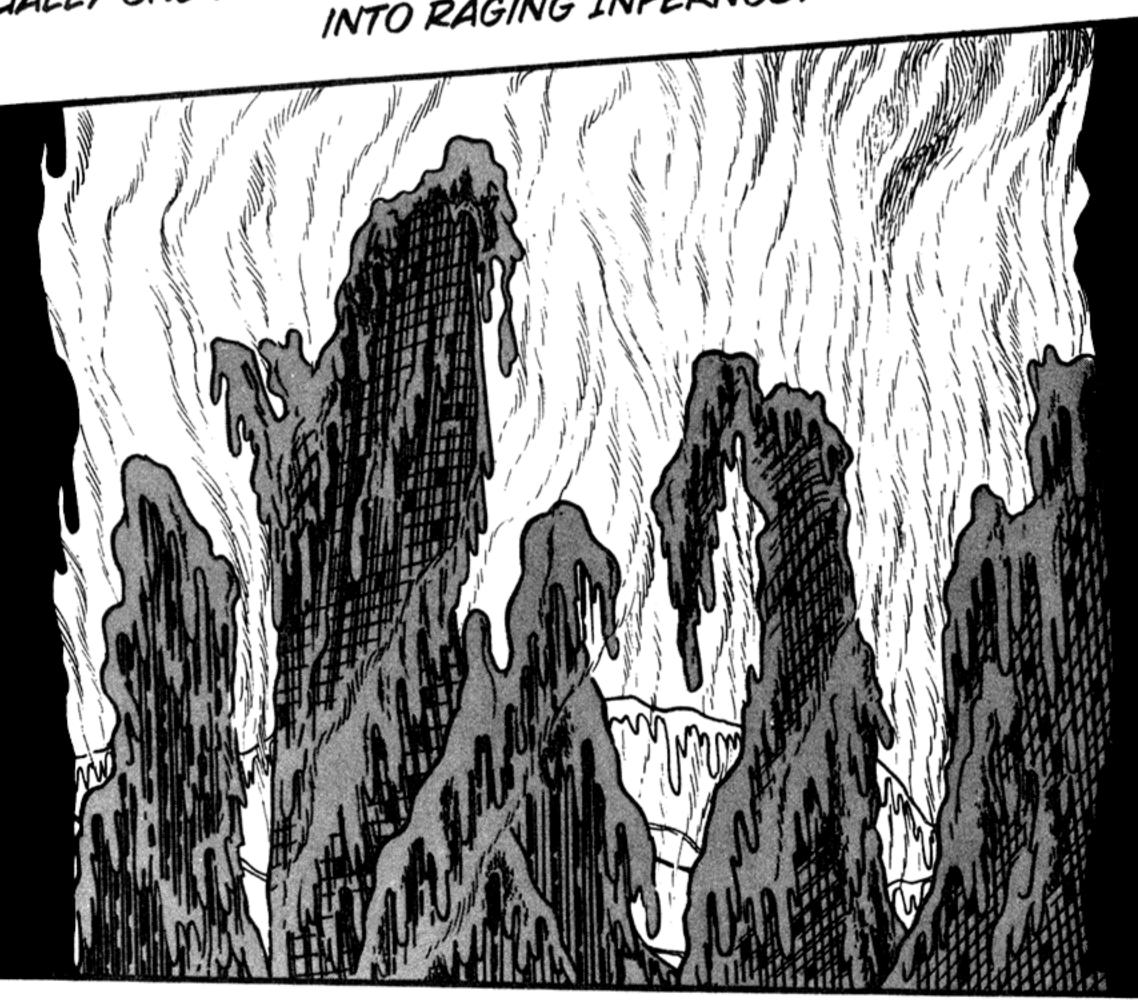




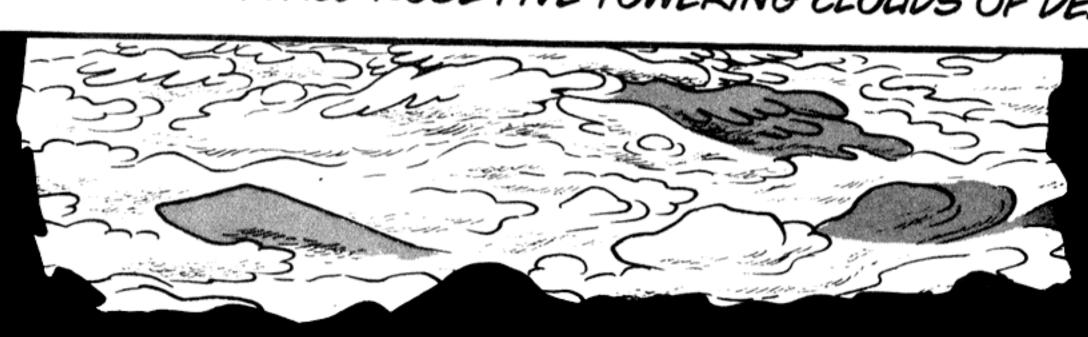


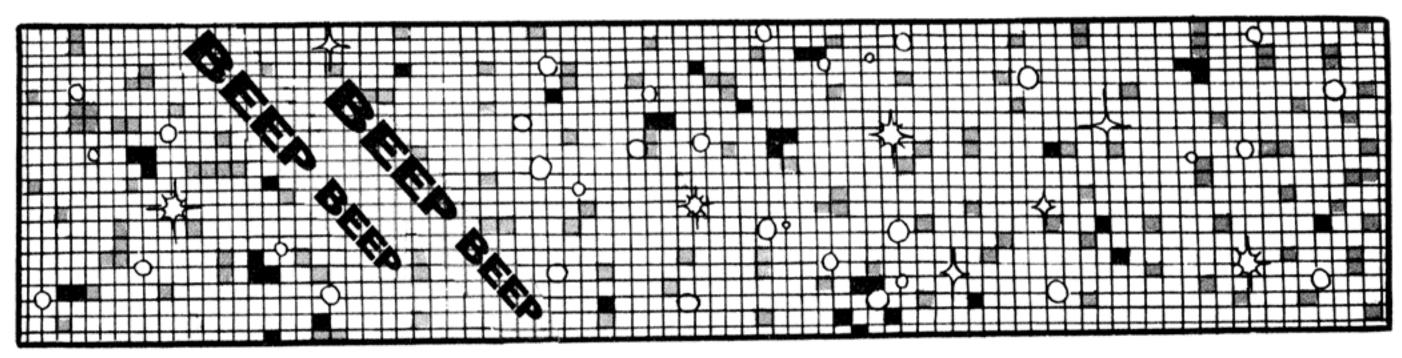


IN VIRTUALLY ONE INSTANT ALL FIVE WORLD CITIES WERE TRANSFORMED INTO RAGING INFERNOS.

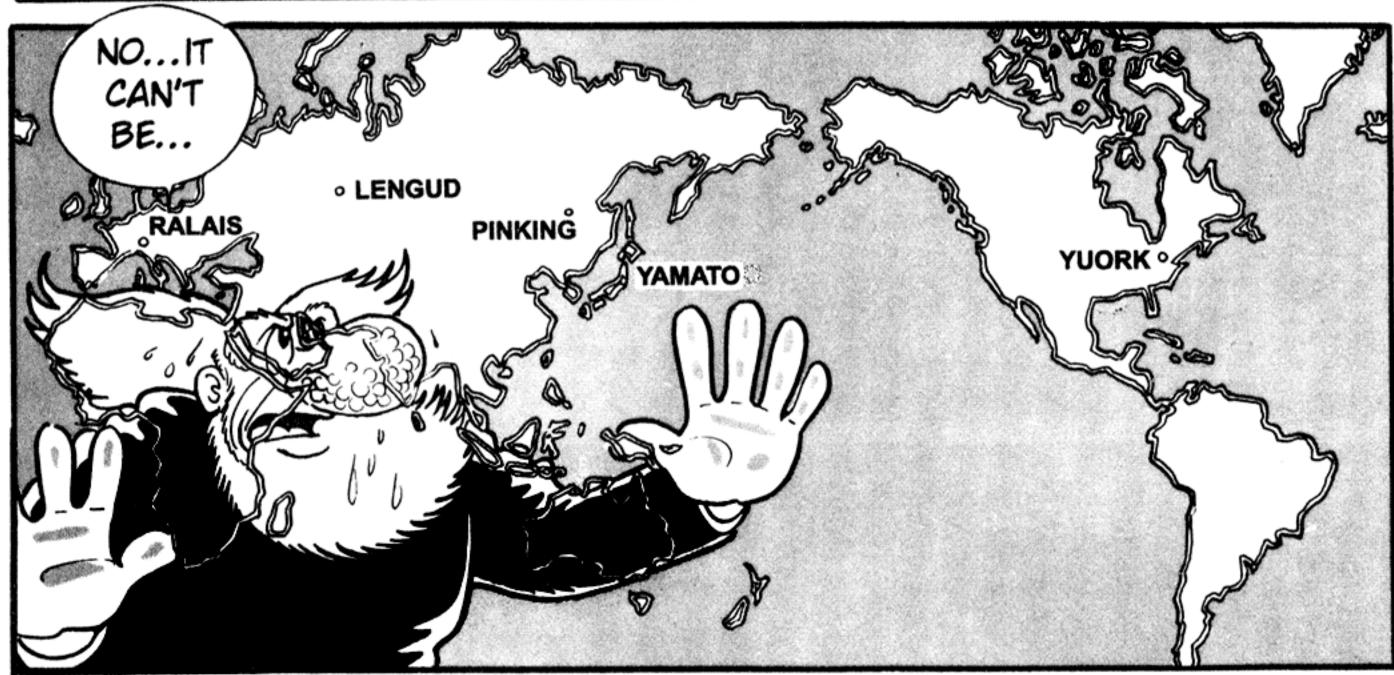


AND IN THEIR PLACE ROSE FIVE TOWERING CLOUDS OF DEATH.

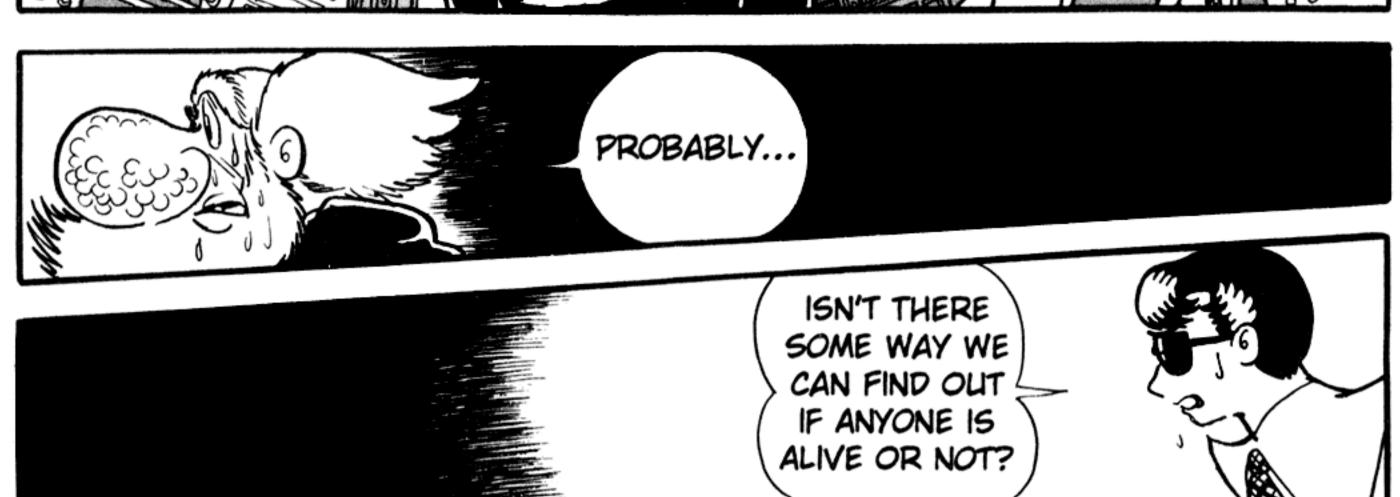






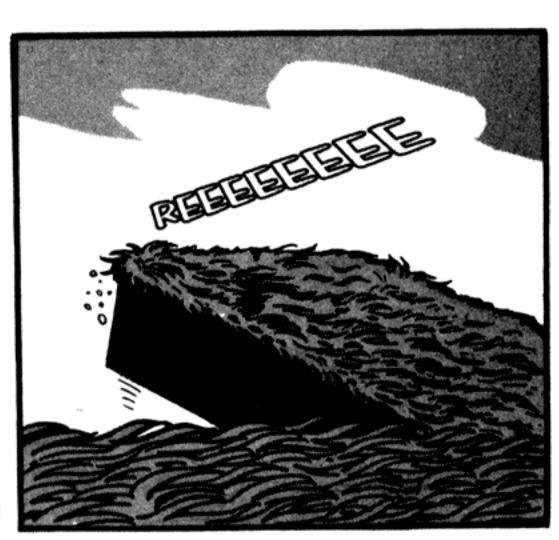




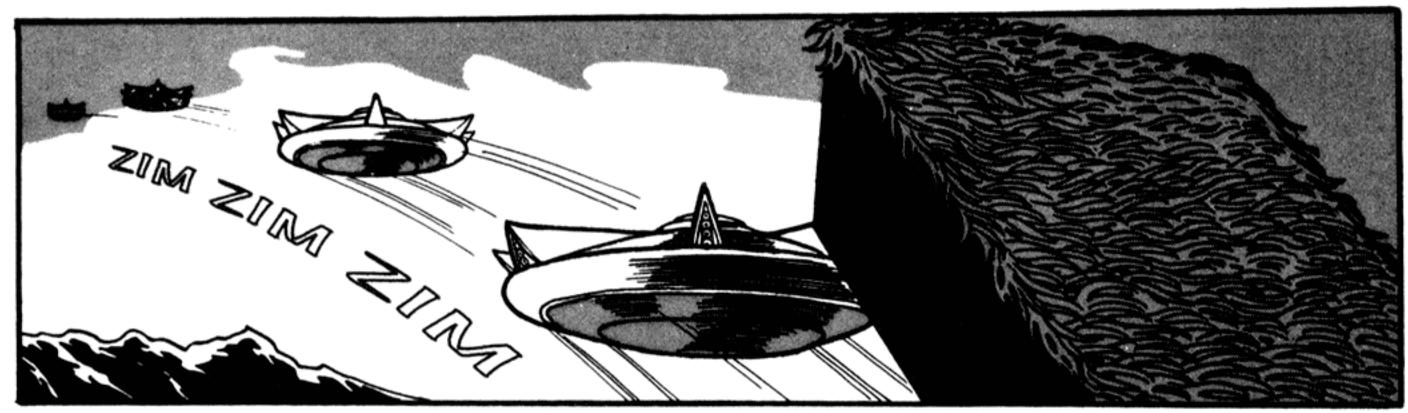




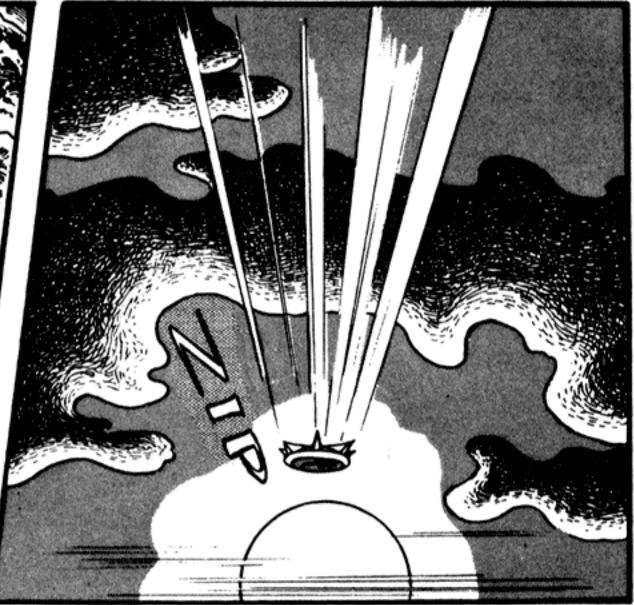


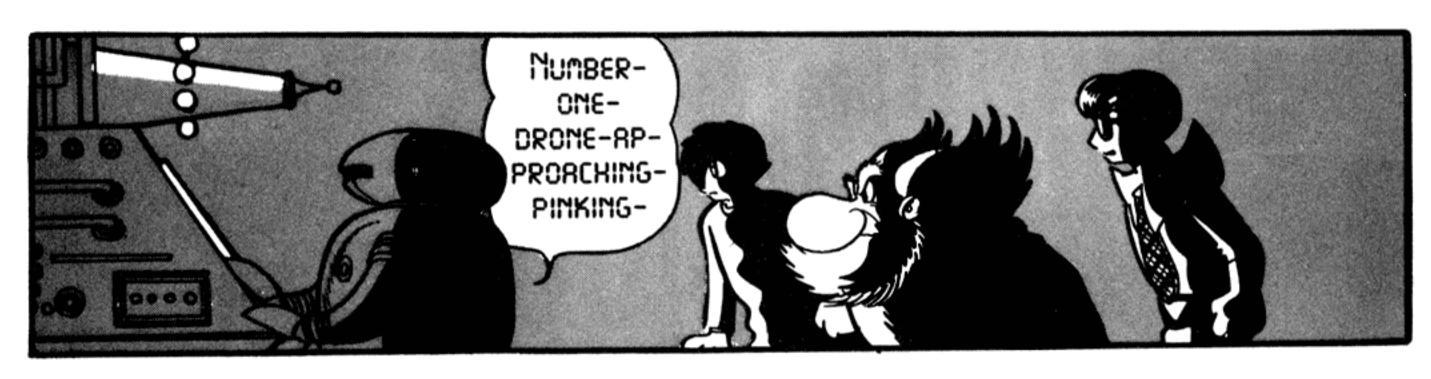


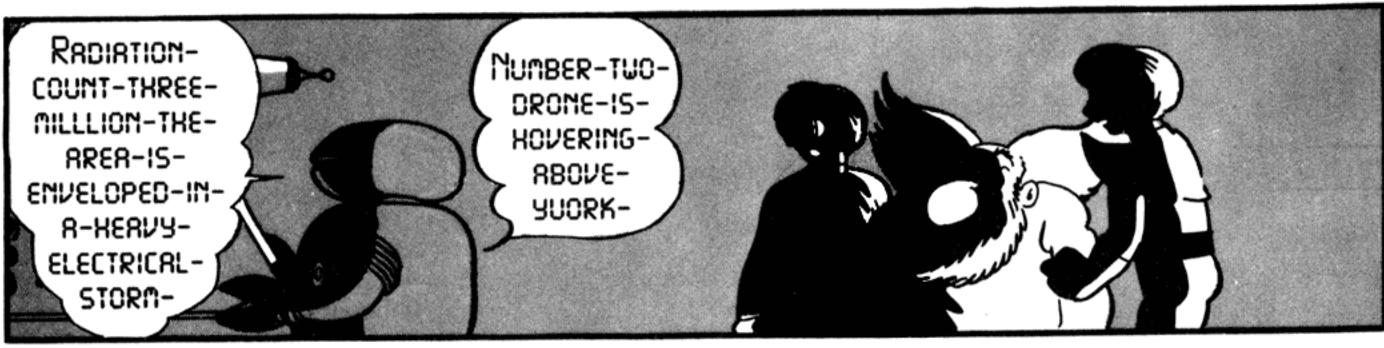


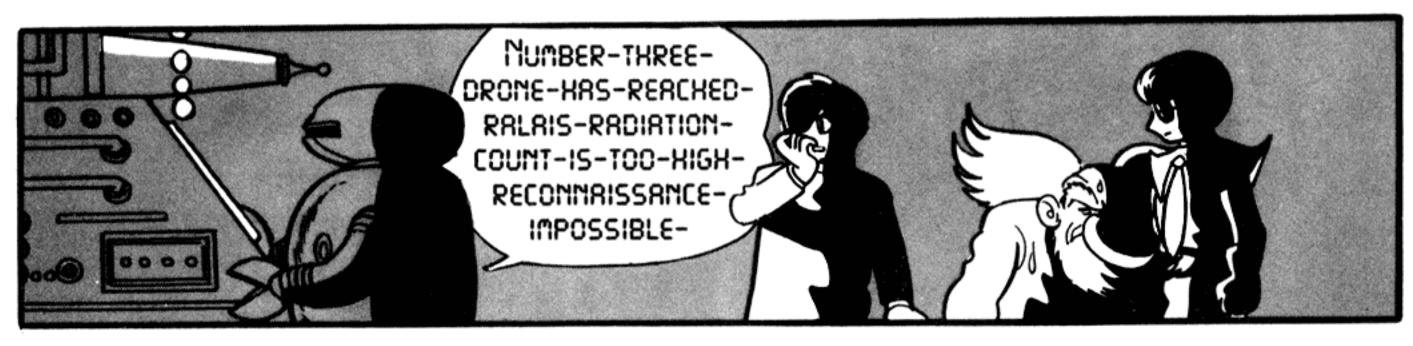










































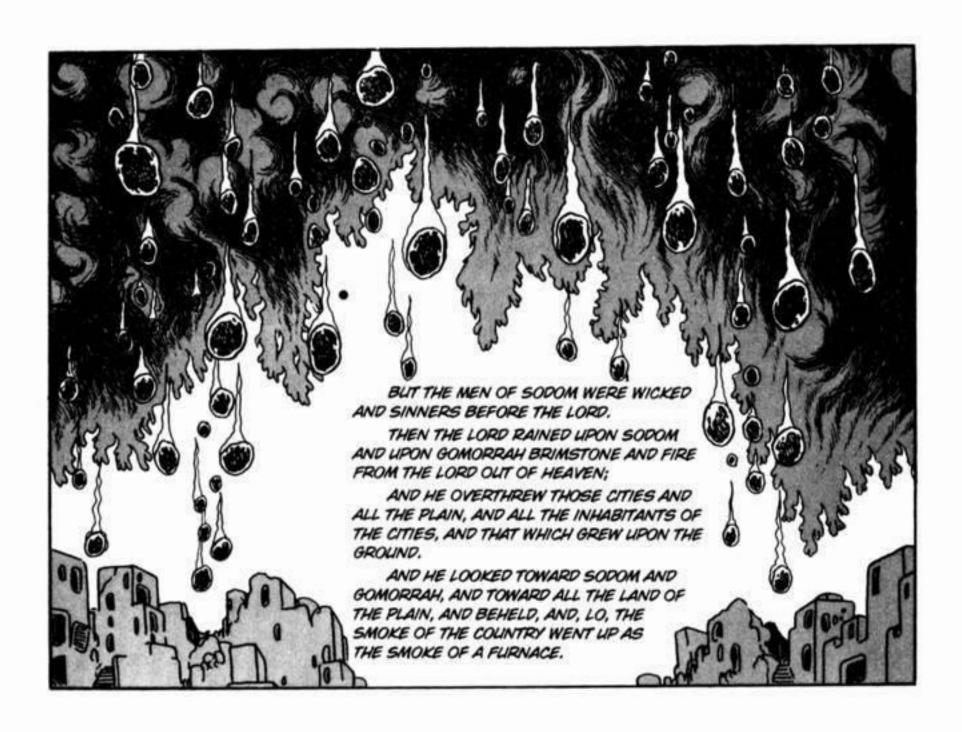




























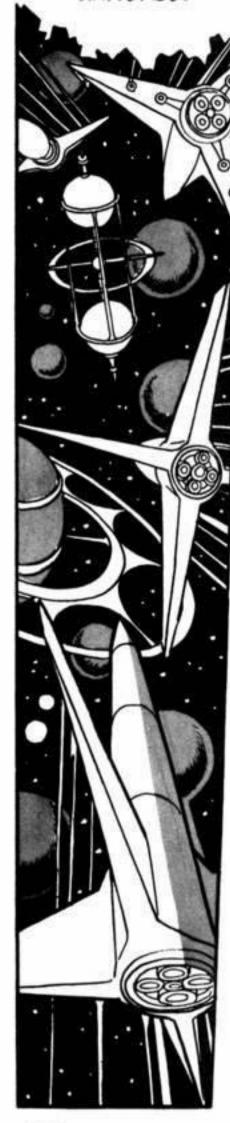




USE YOUR HEAD.
SOMETHING HAS
BEEN WRONG WITH
THE WORLD SINCE
THE TWENTIETH
CENTURY.

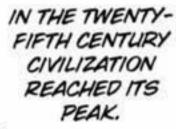


IN THE TWENTYFIRST CENTURY MAN
WAS STILL ACTIVE IN
OUTER SPACE,
COLONIZING
PLANETS
THROUGHOUT THE
UNIVERSE.

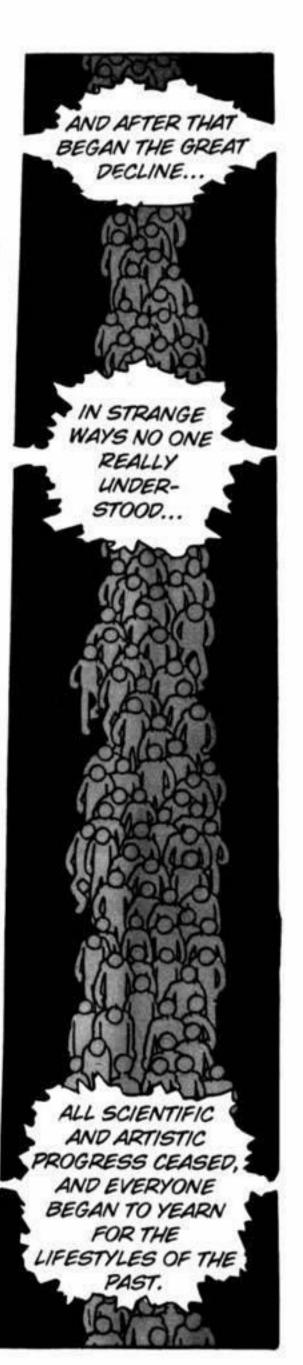




THERE WERE
MANY NUCLEAR
WARS, BUT EACH
TIME MAN WAS
KNOCKED DOWN
HE REGAINED
HIS FOOTING.







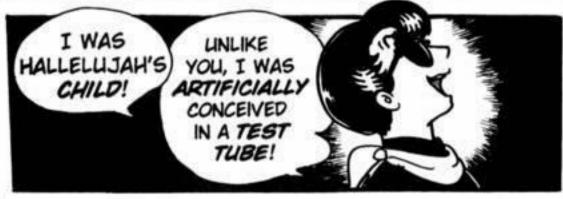




NOT EVEN THE WORLD'S
LEADERS KNEW HOW TO
DEAL WITH THE PROBLEM.
IN DESPERATION, THEY
PUT CONTROL OF
CIVILIZATION IN THE
HANDS OF A MACHINE.









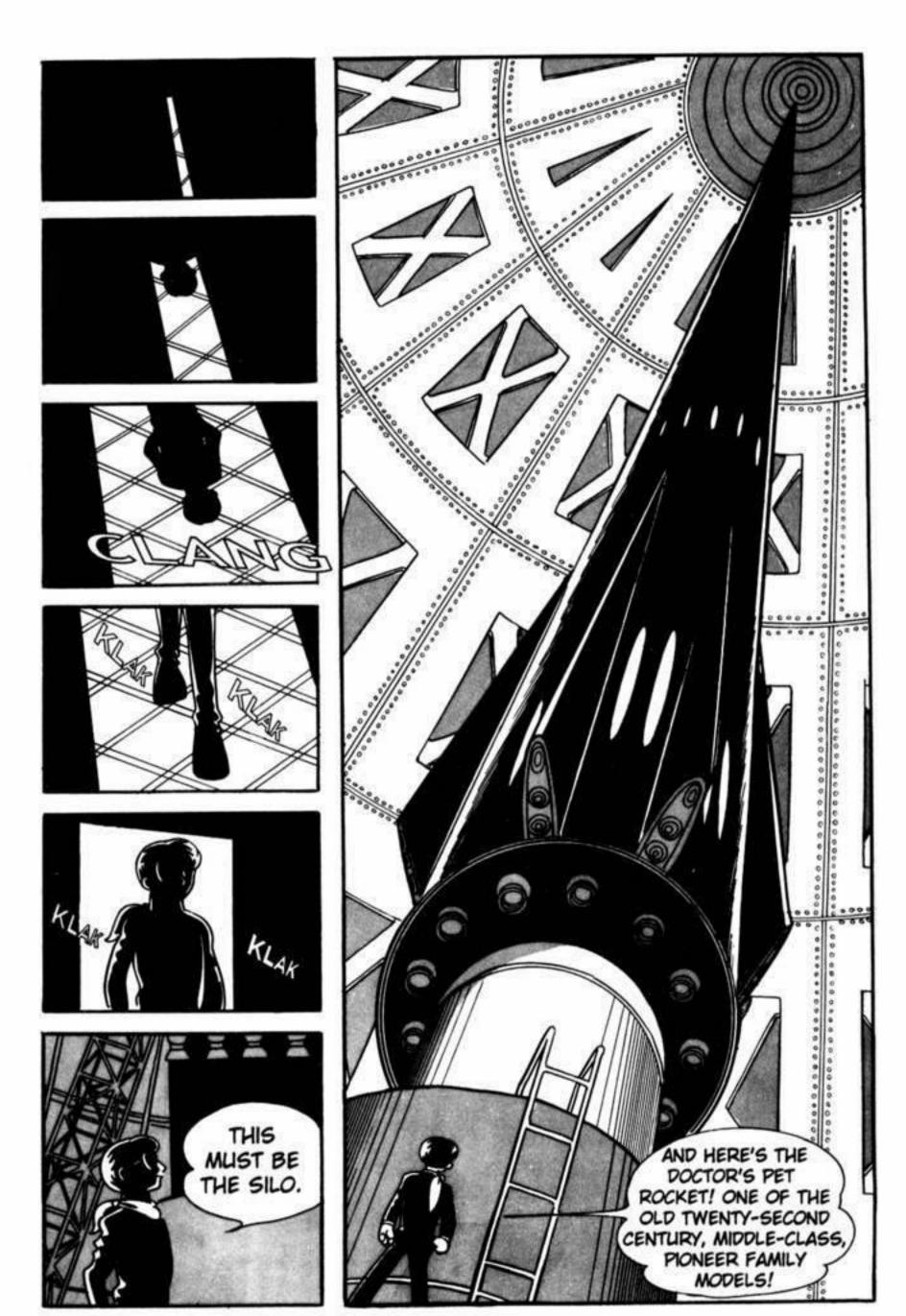
















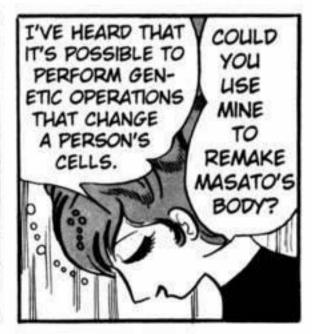




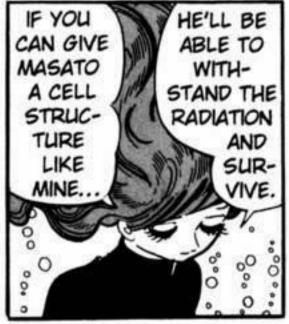


























































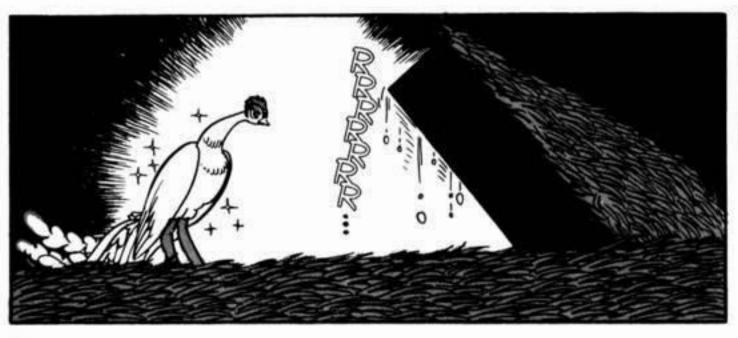








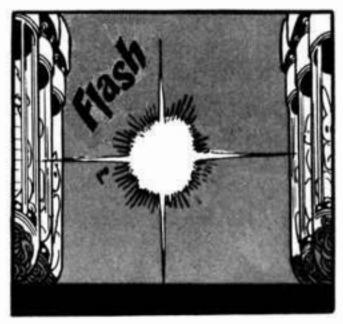


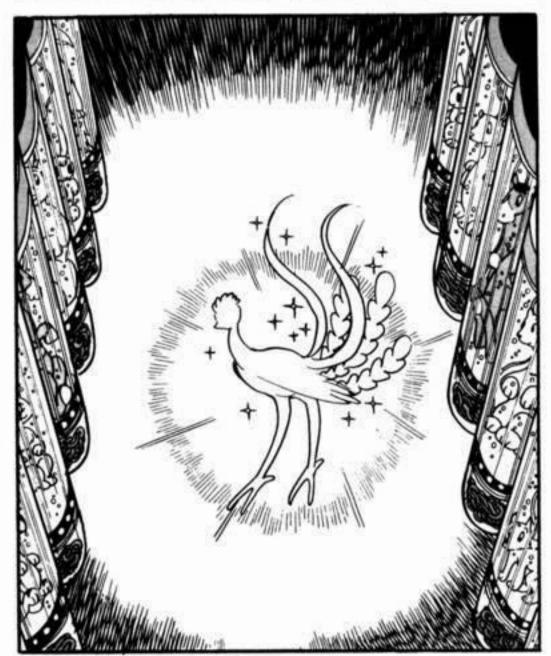




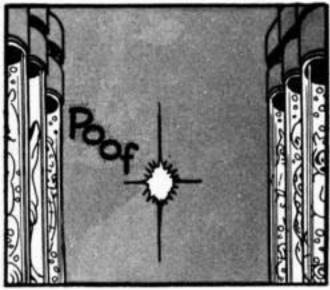












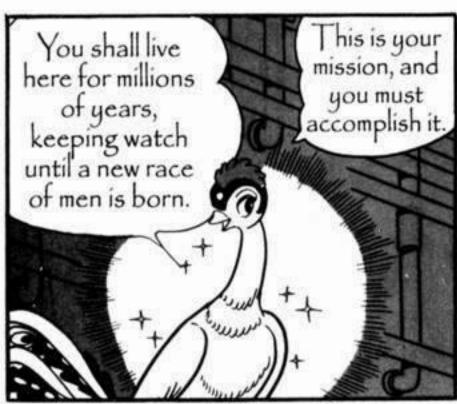




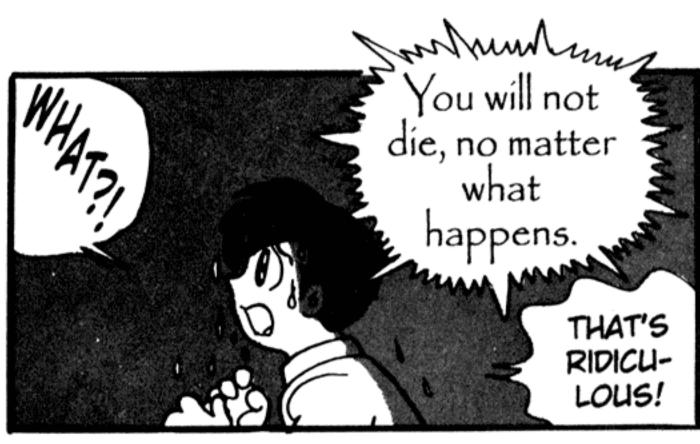


Listen,
Masato, you
are the only one
capable of
reviving the
Earth!











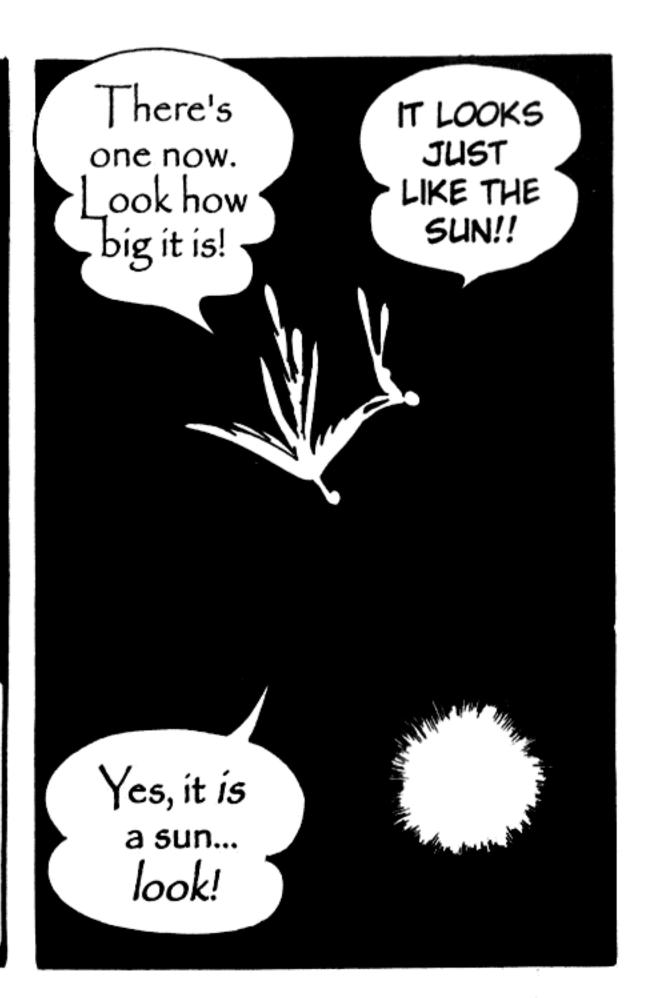


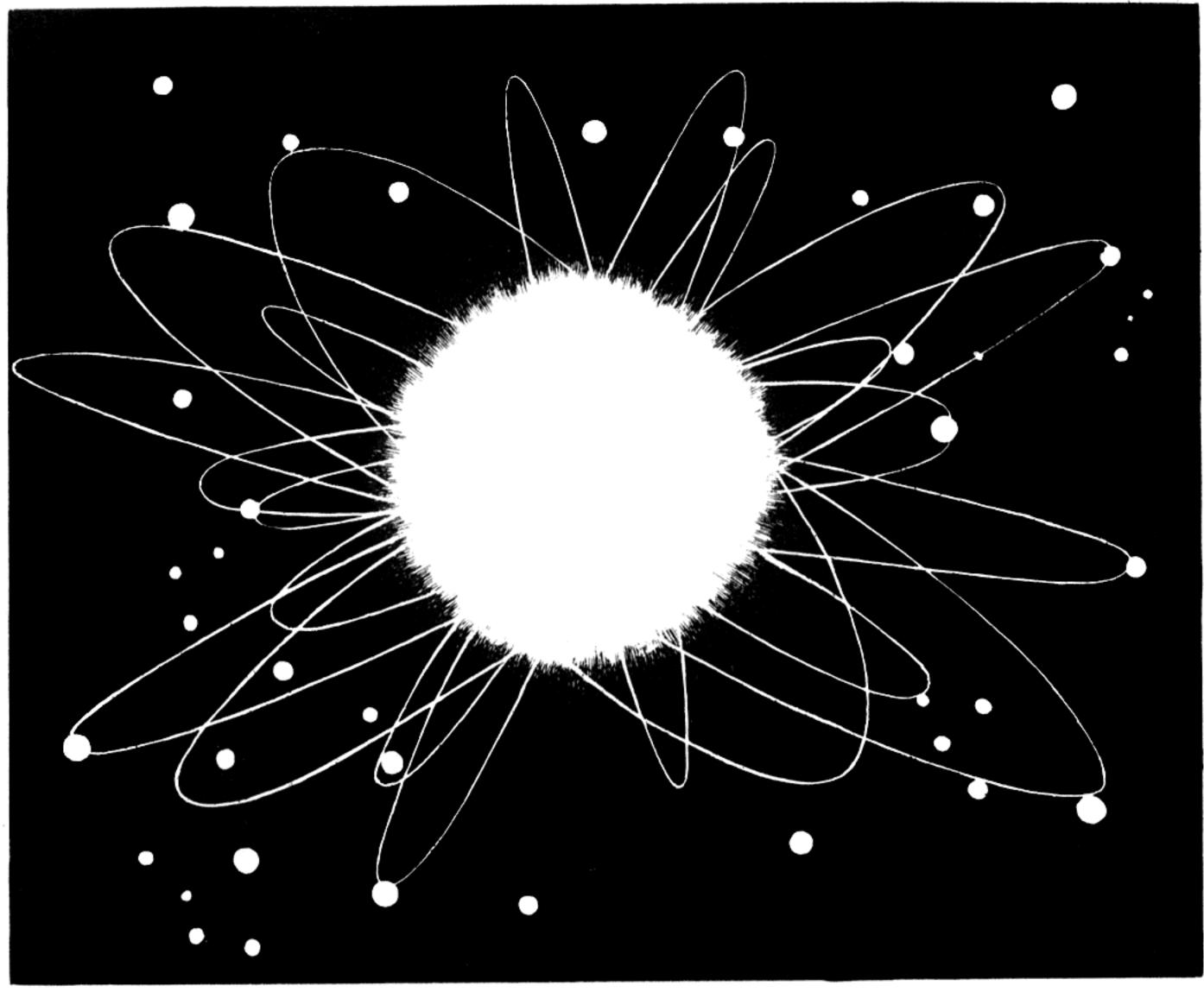


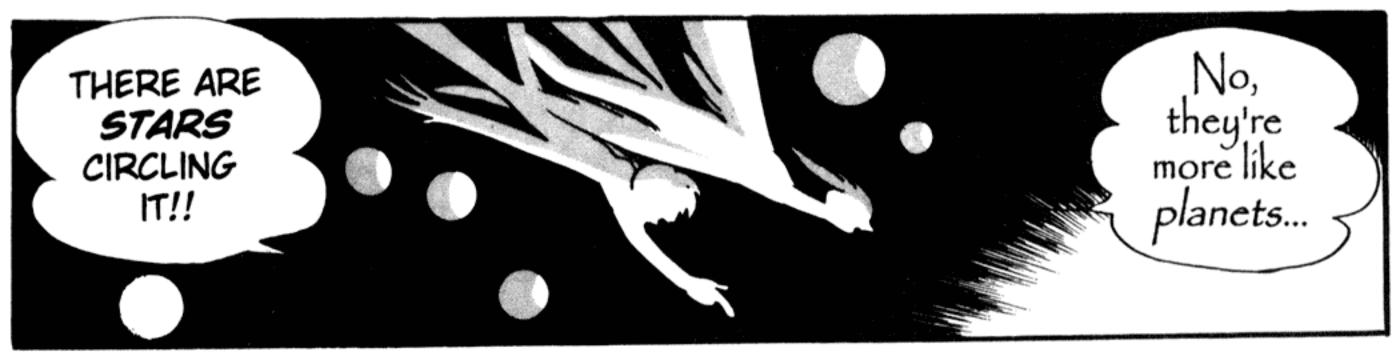


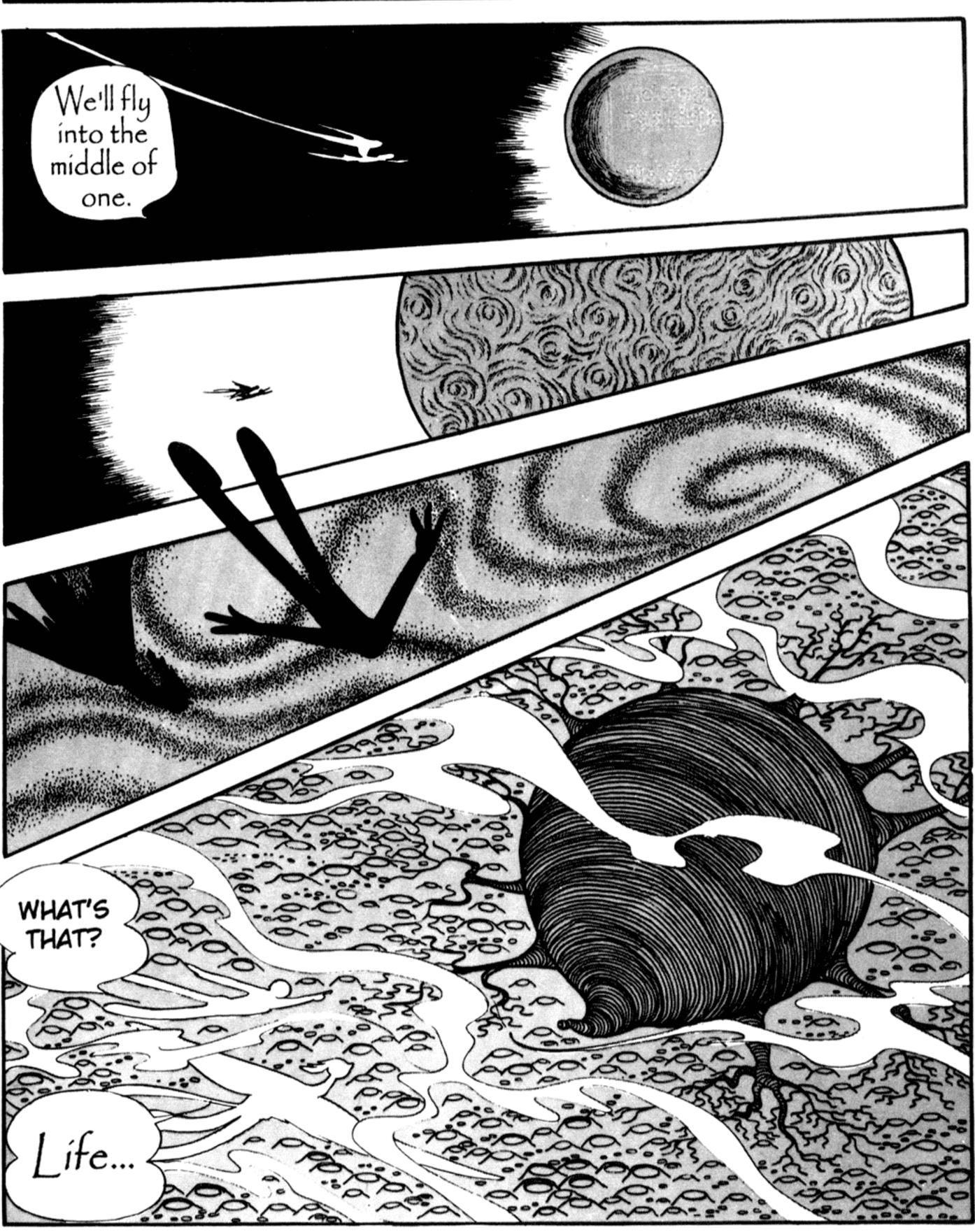


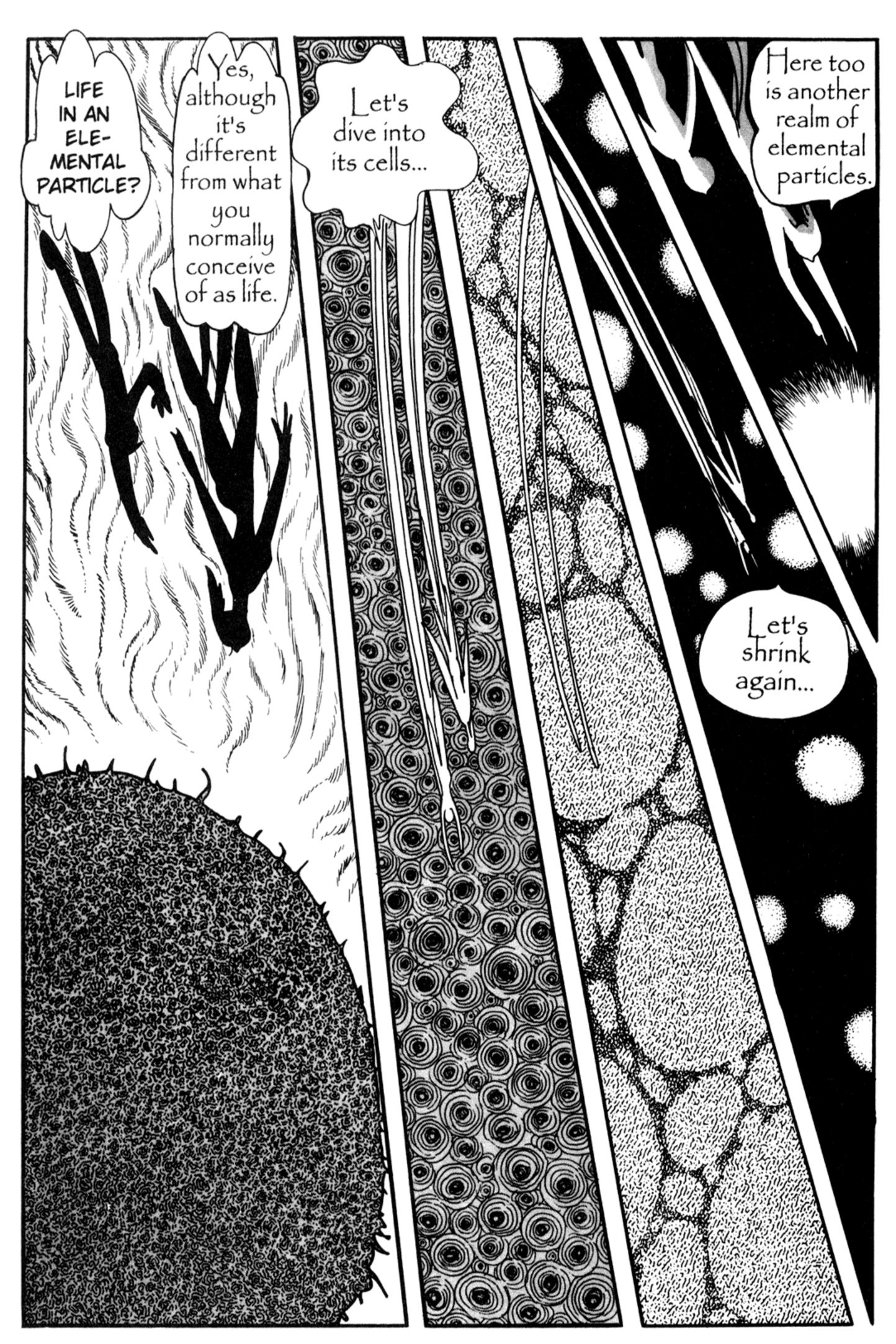








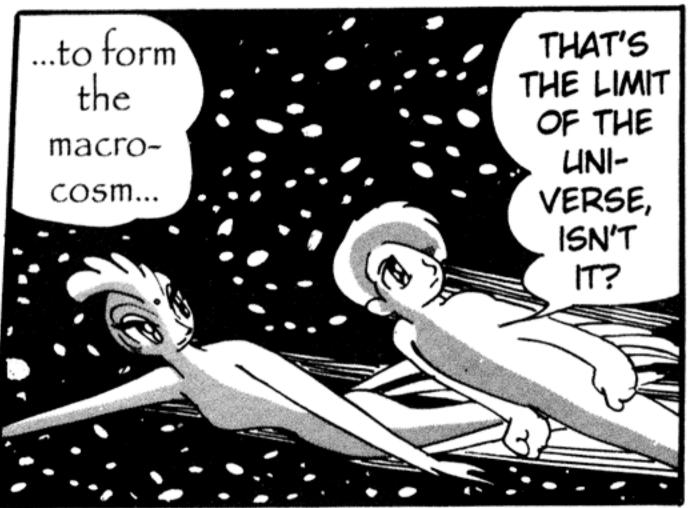


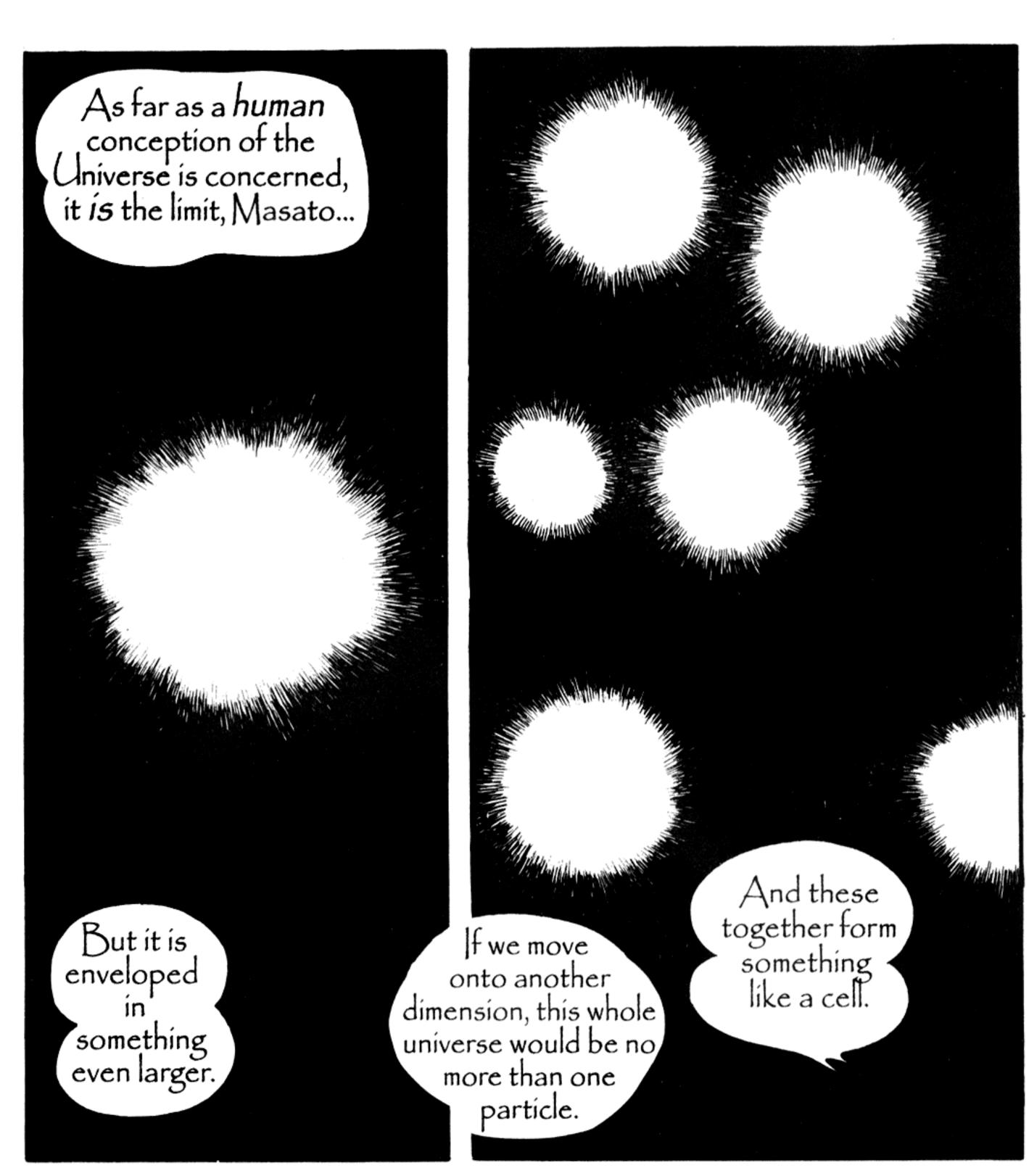


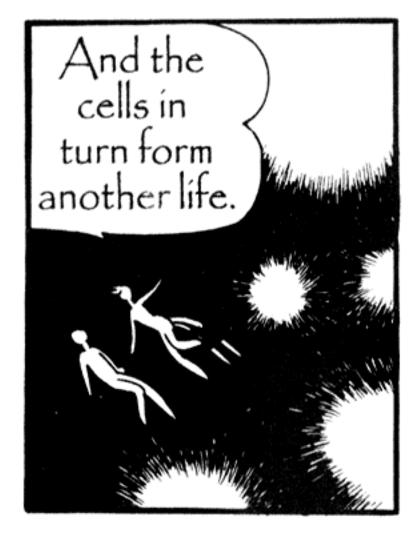




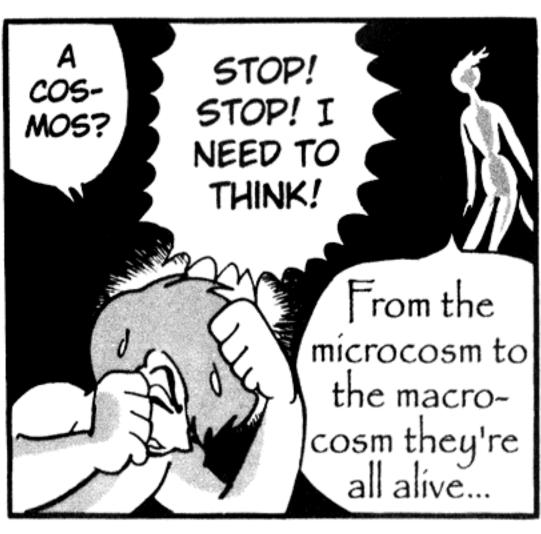










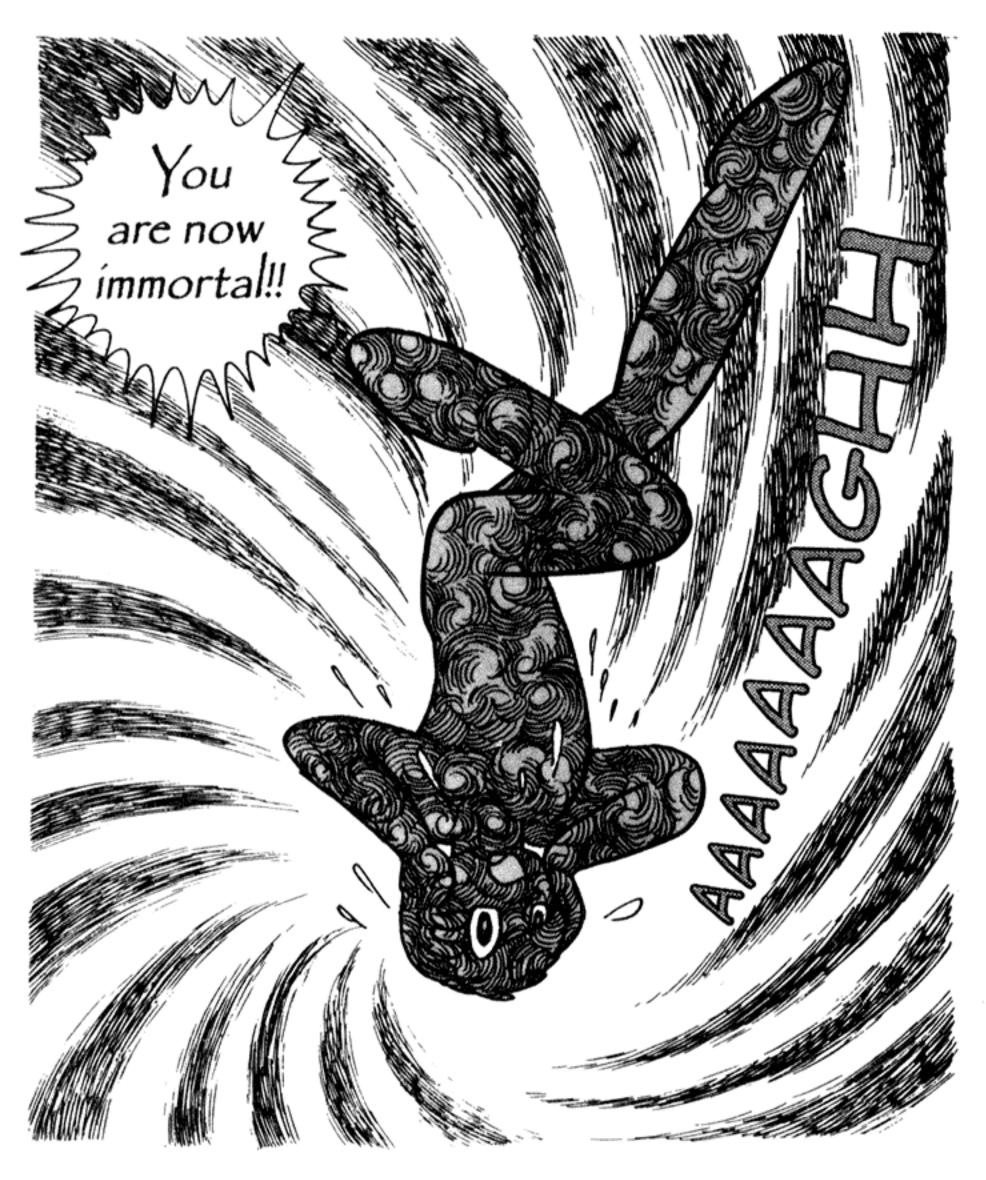


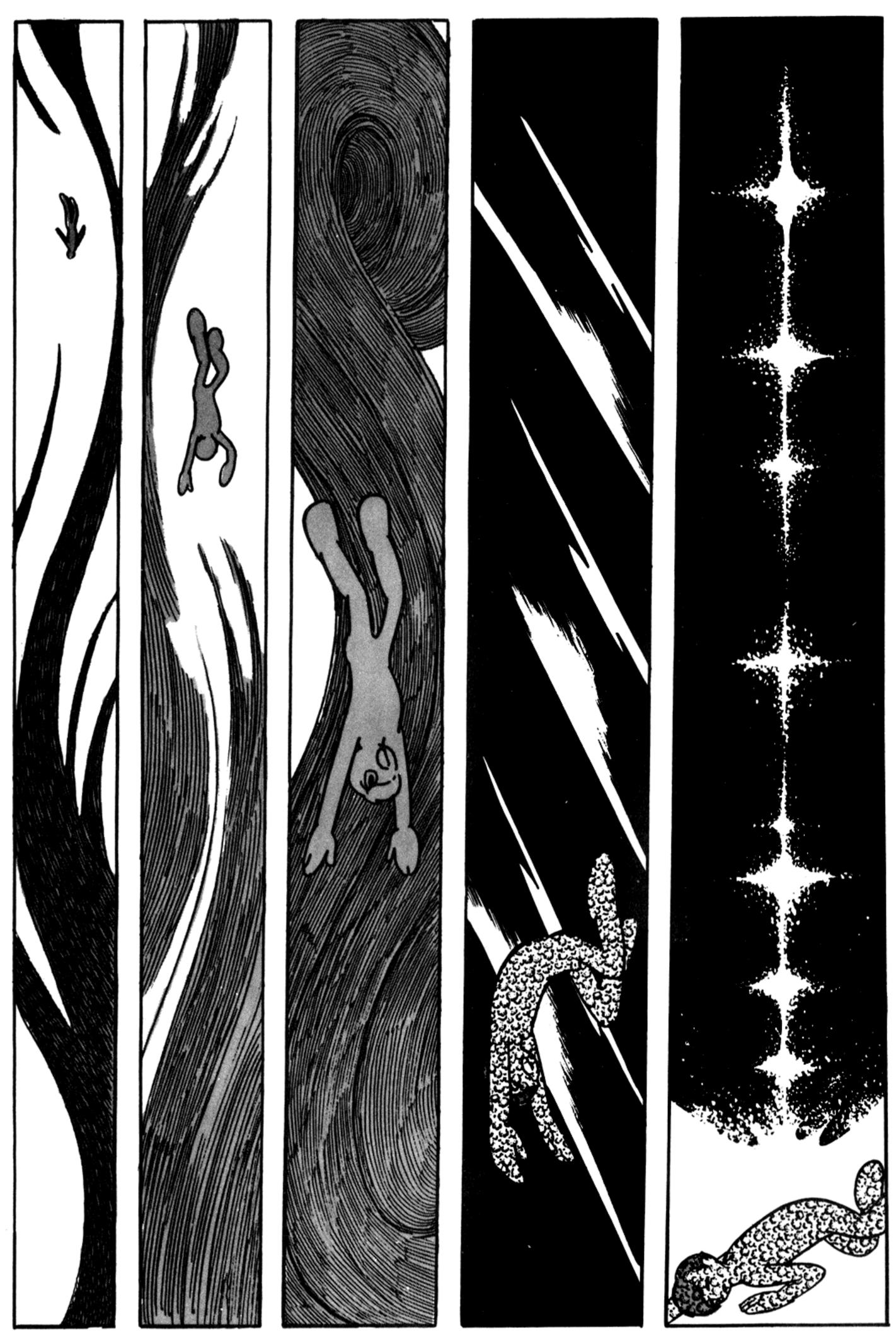


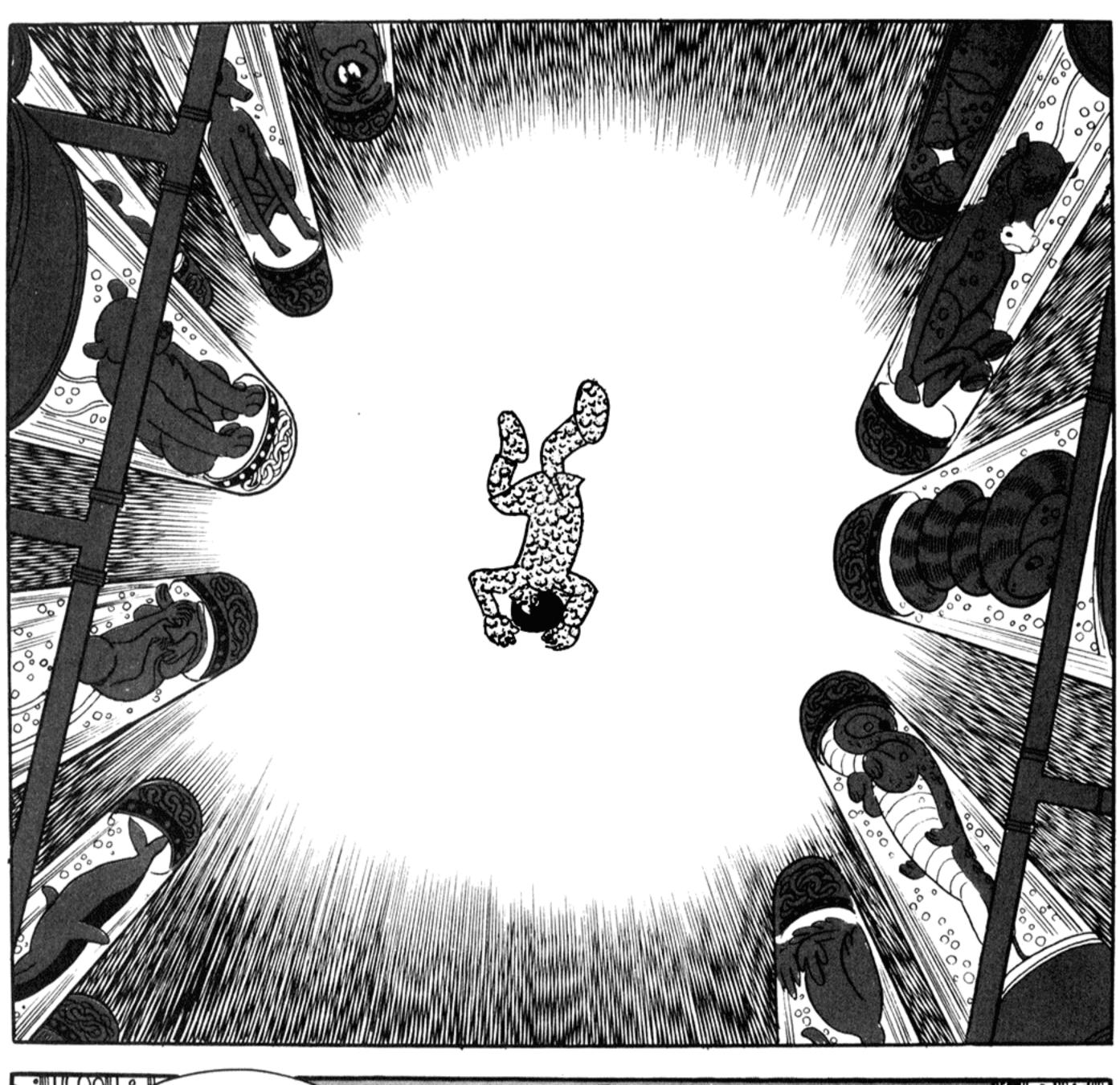








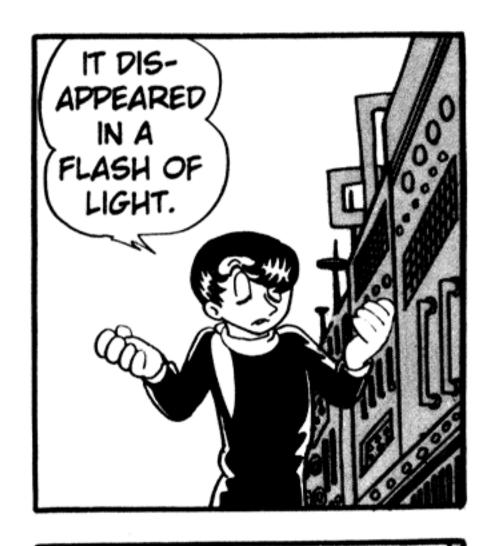










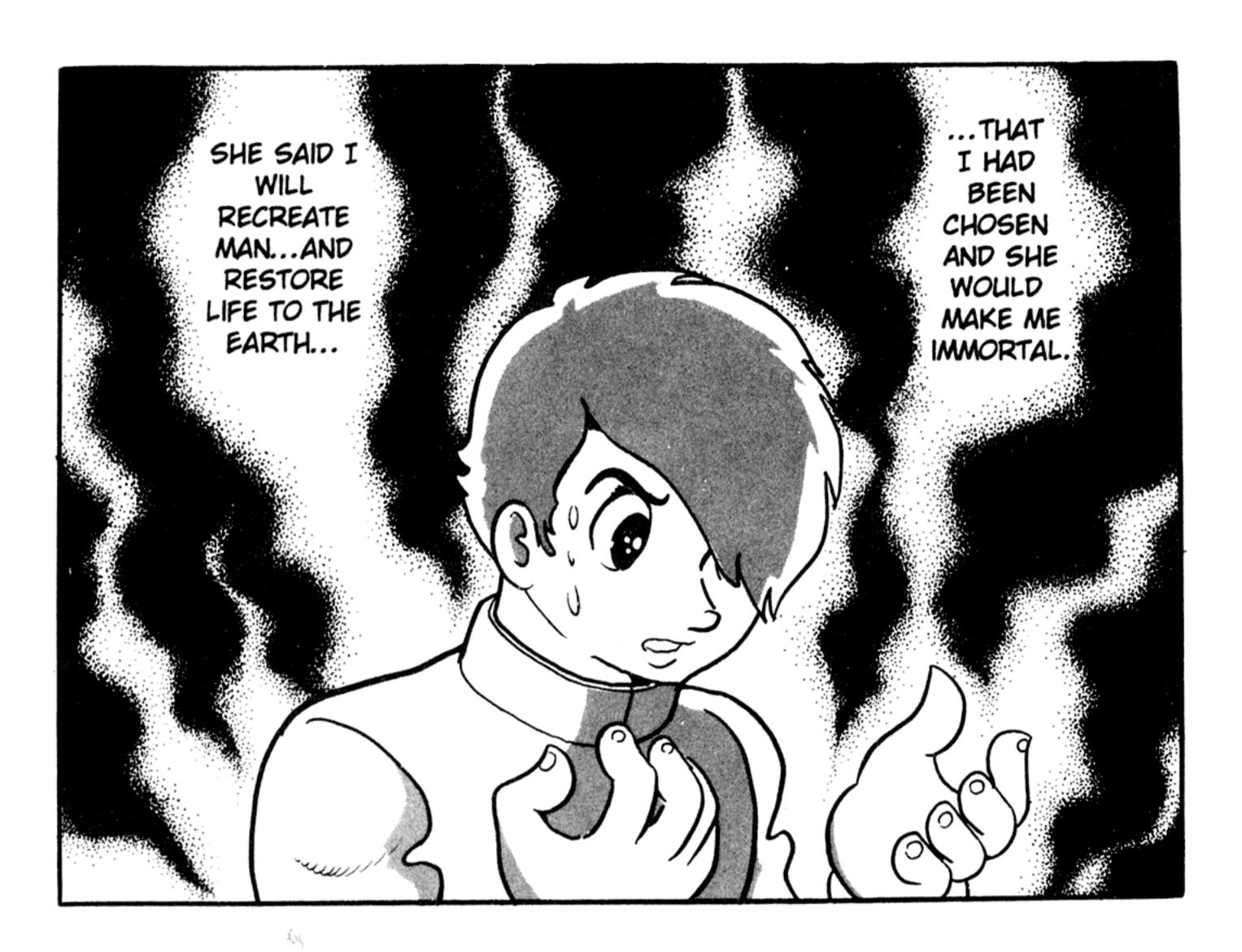
























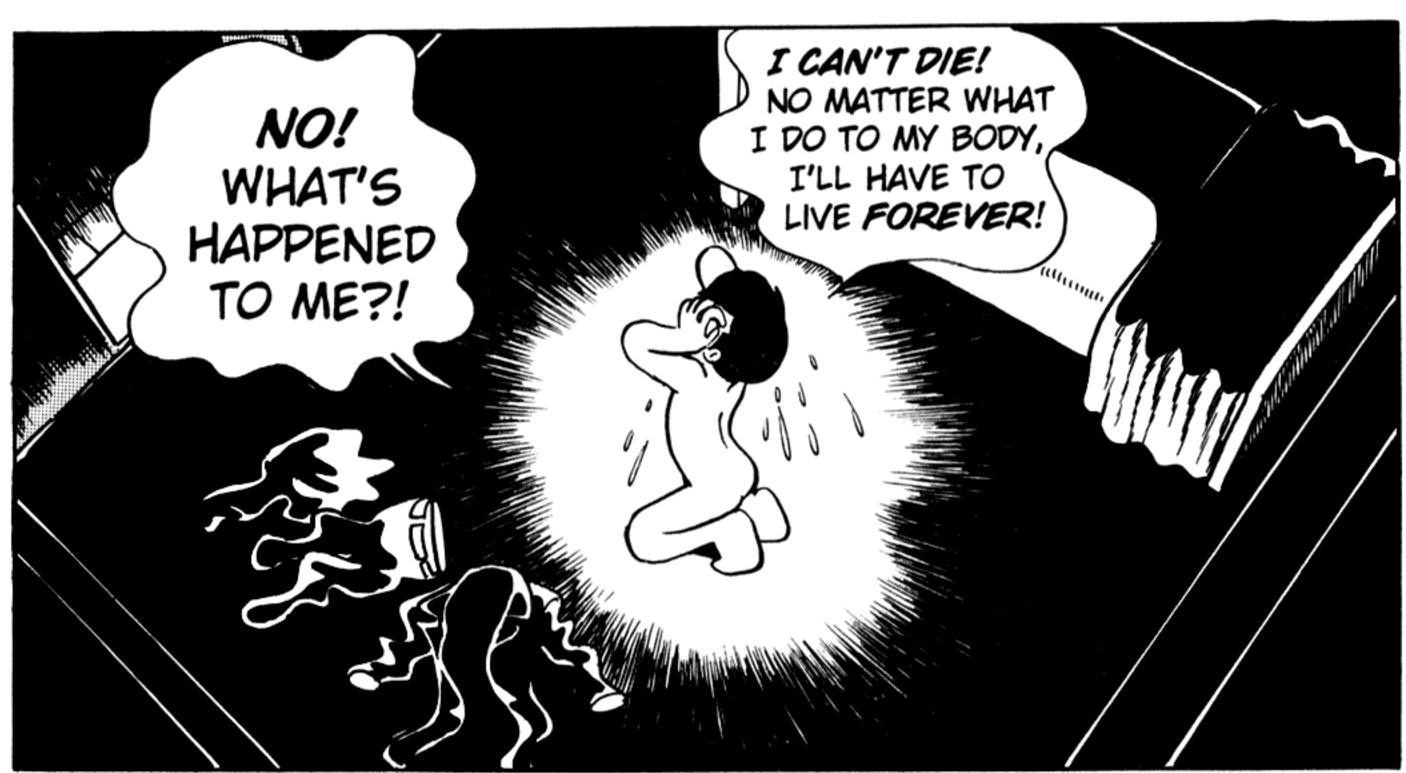






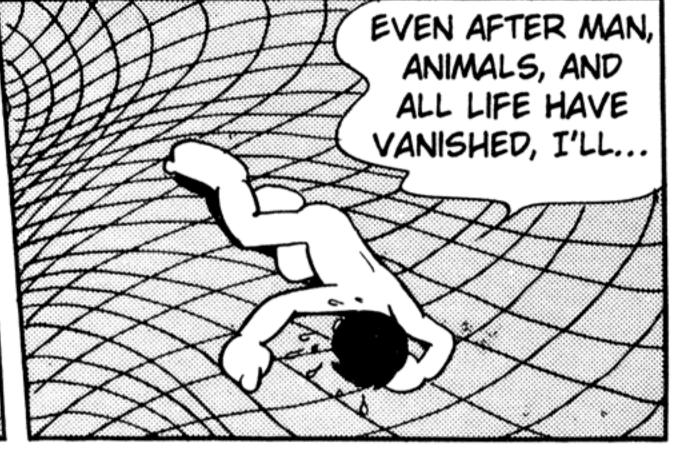














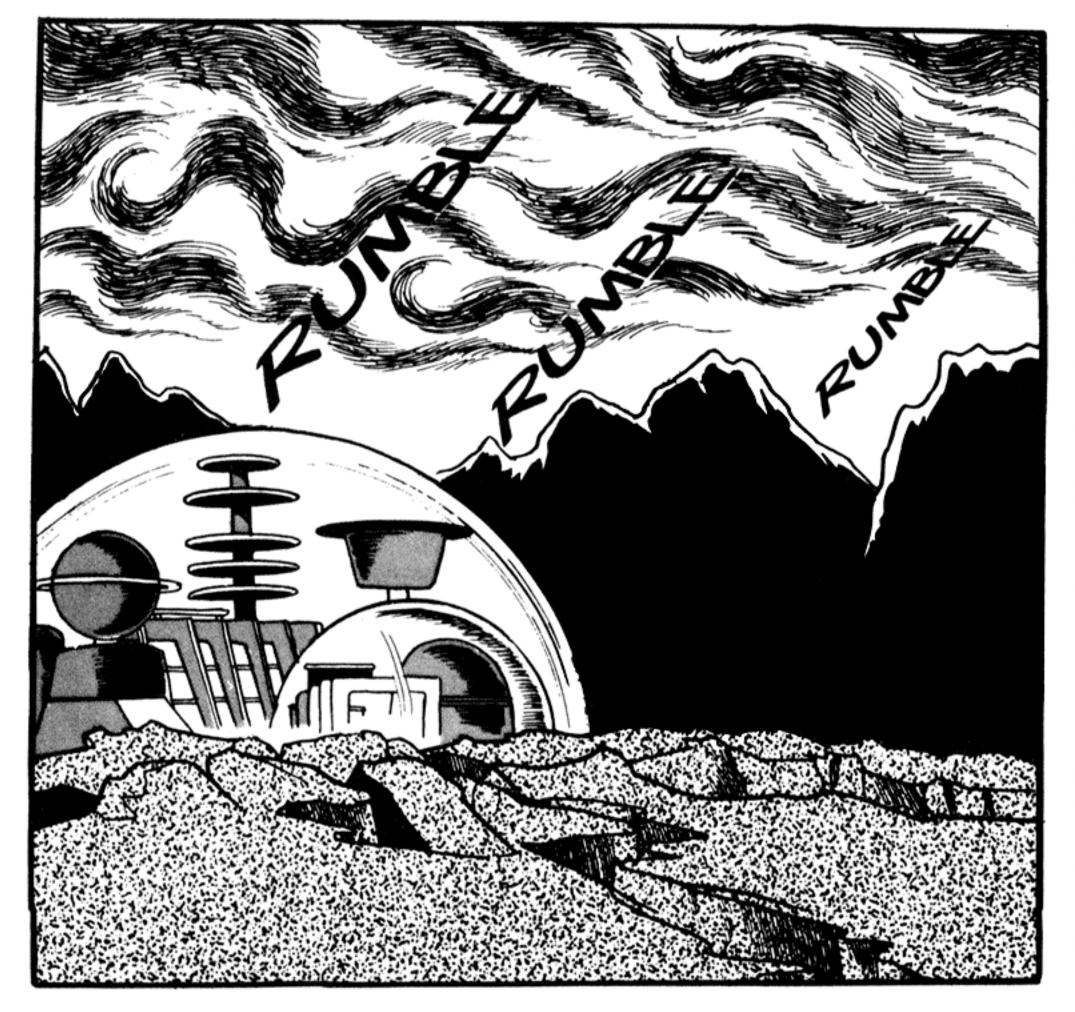




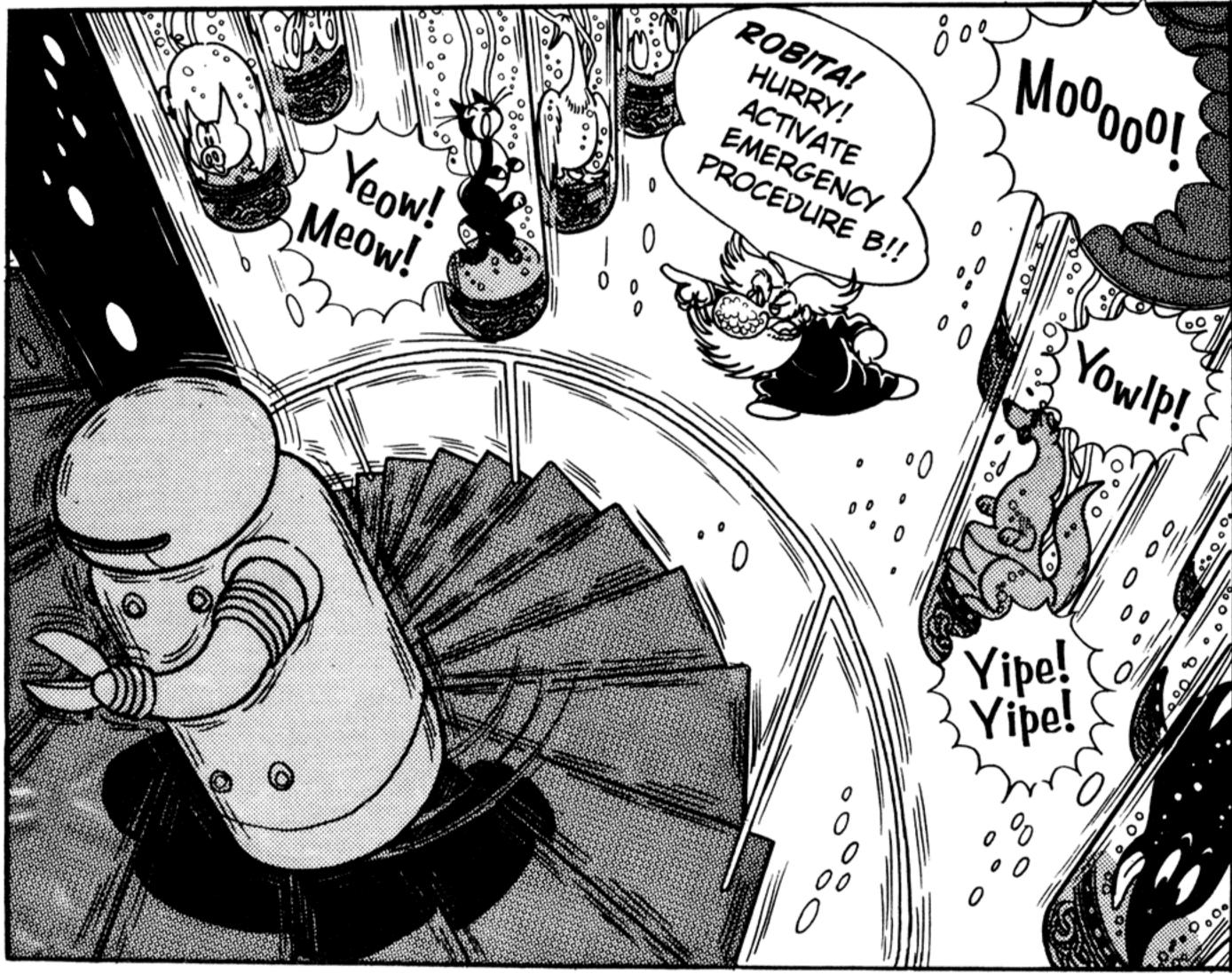






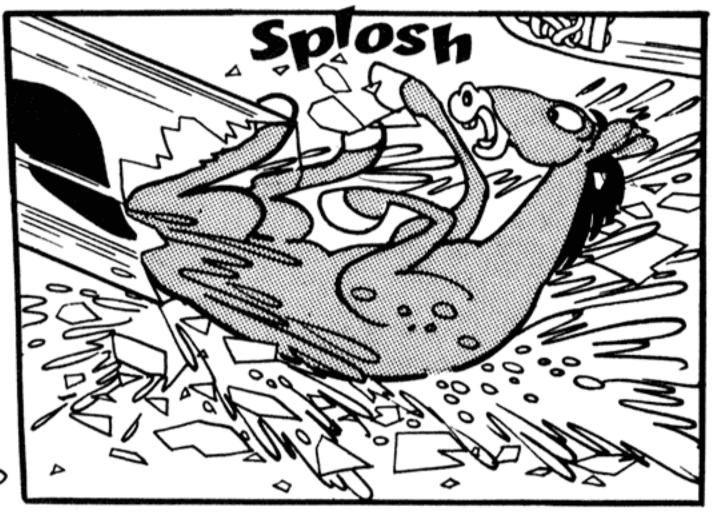






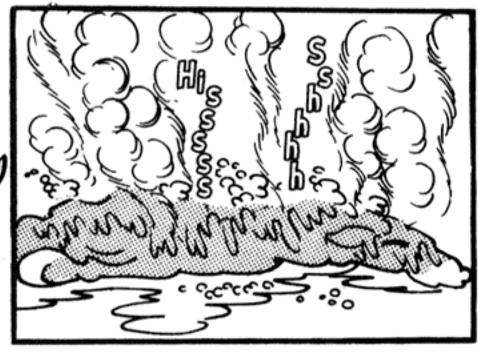


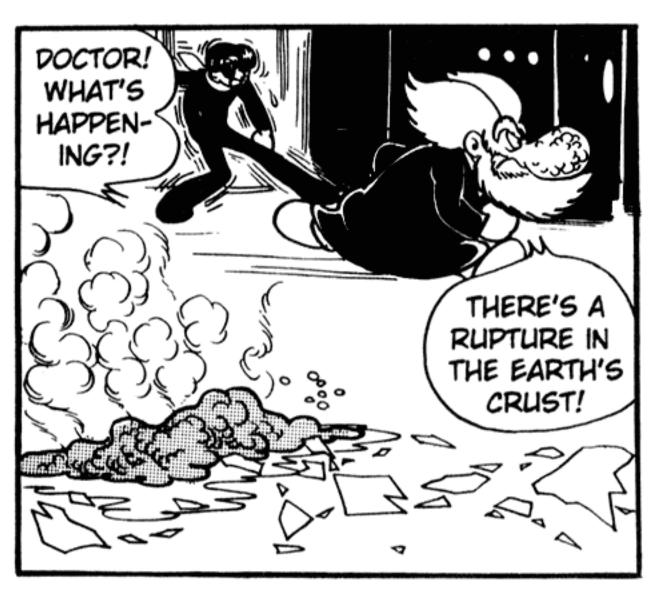


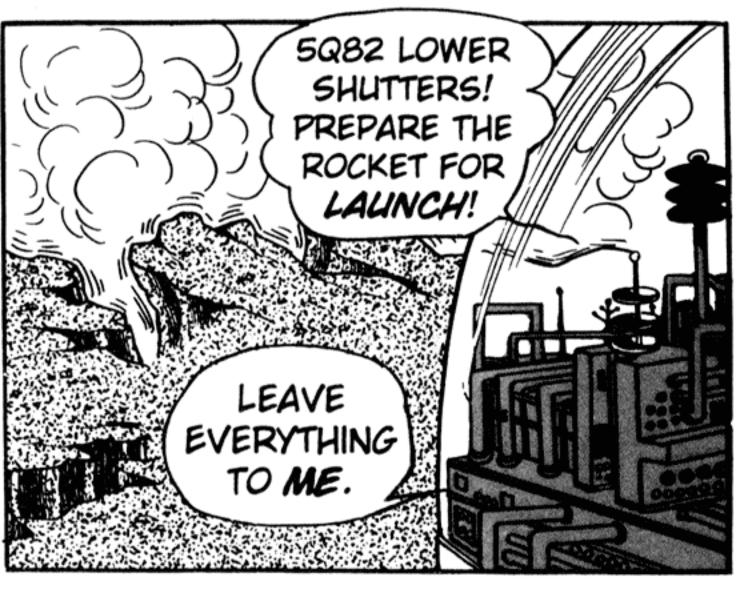






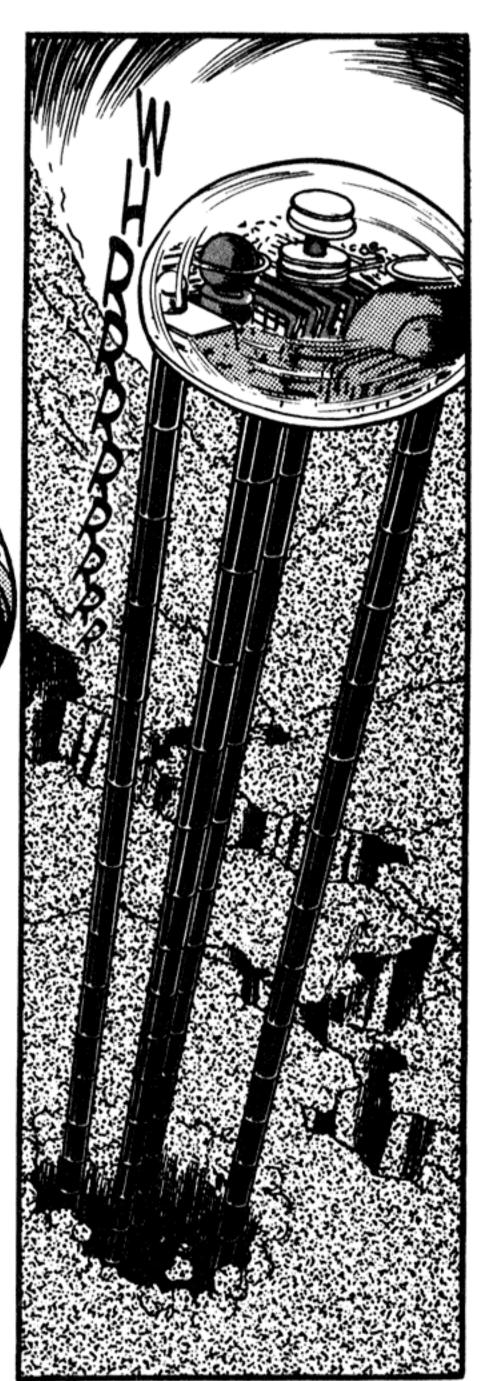


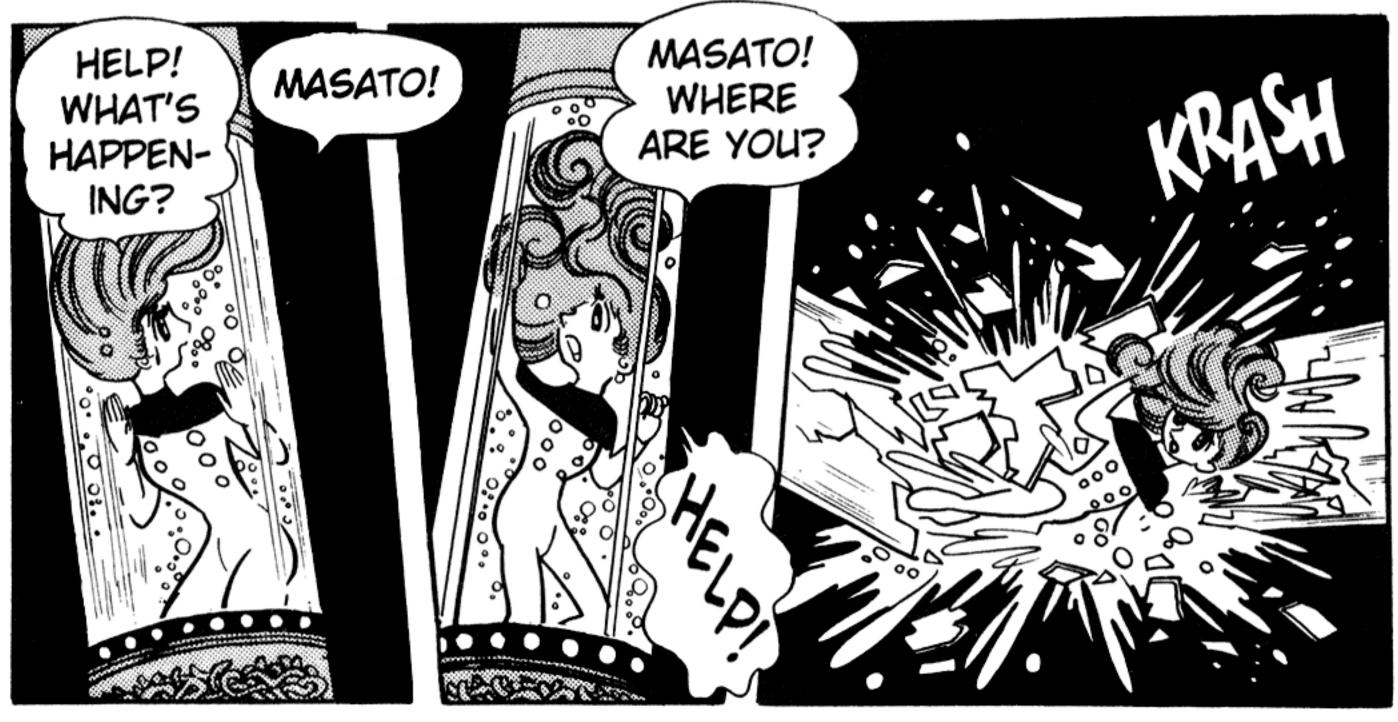


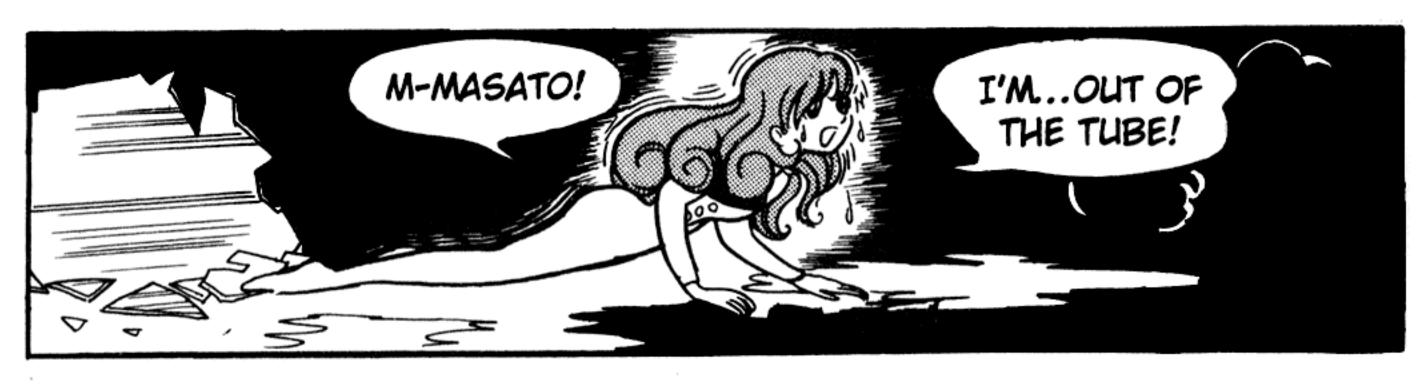


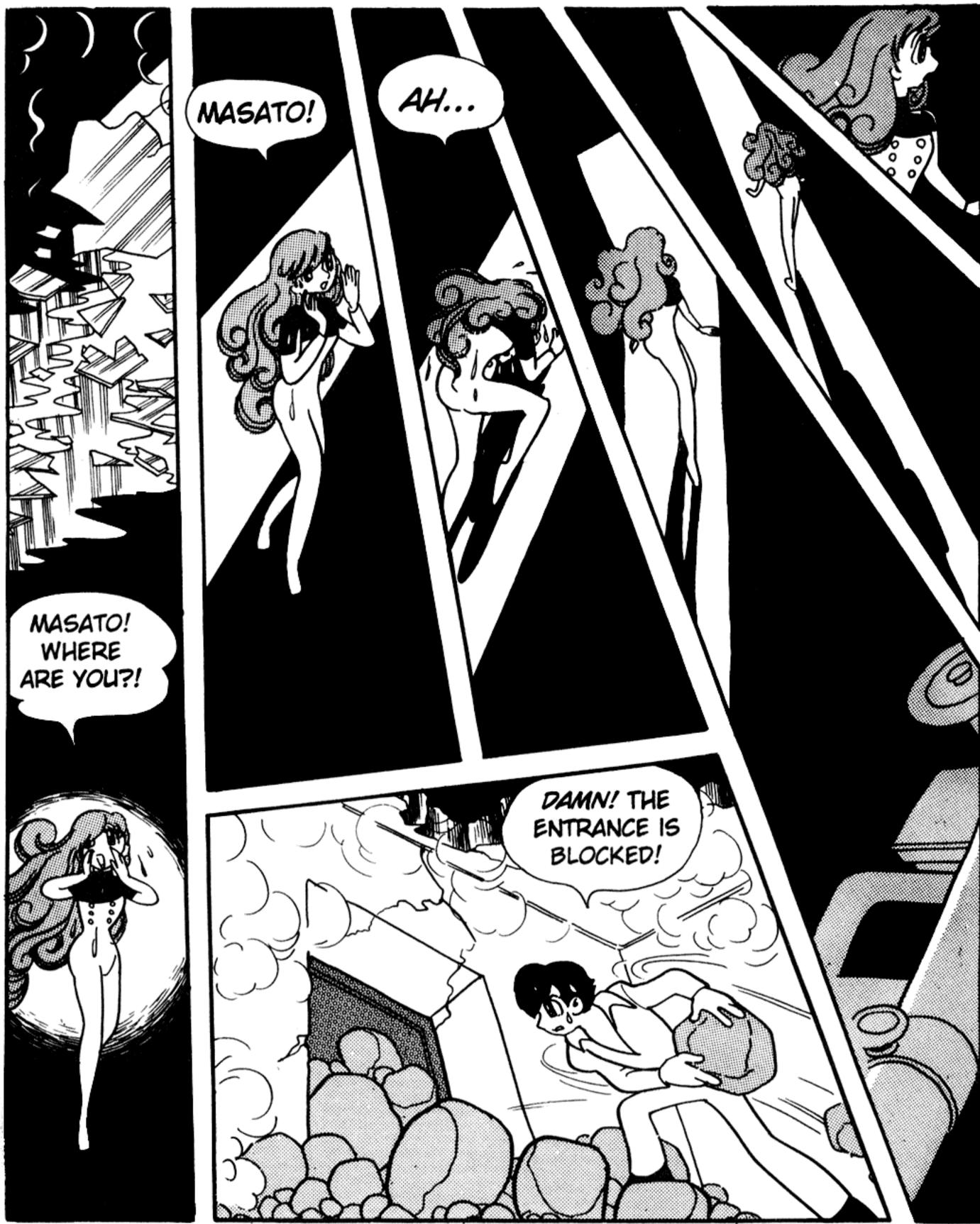


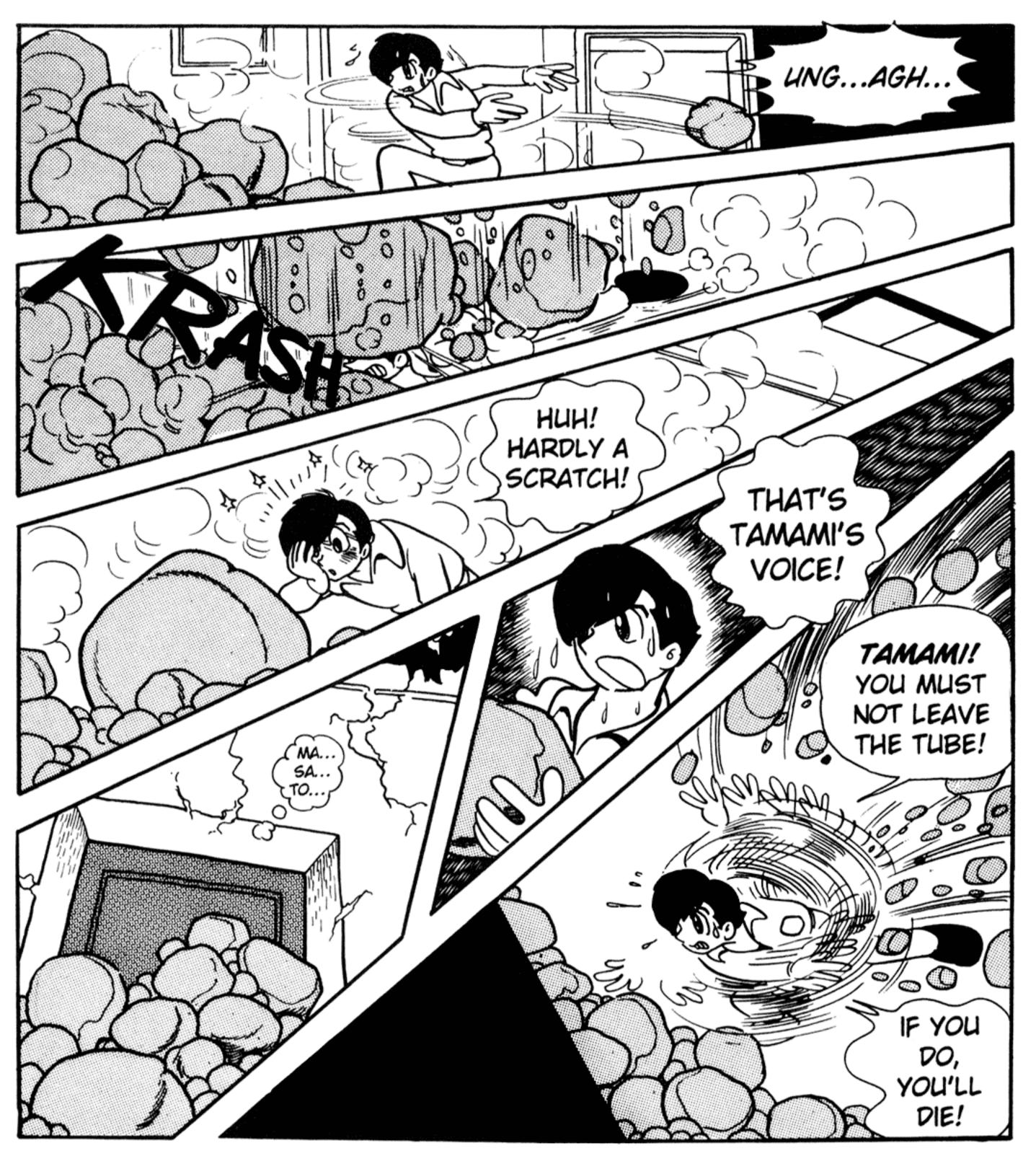


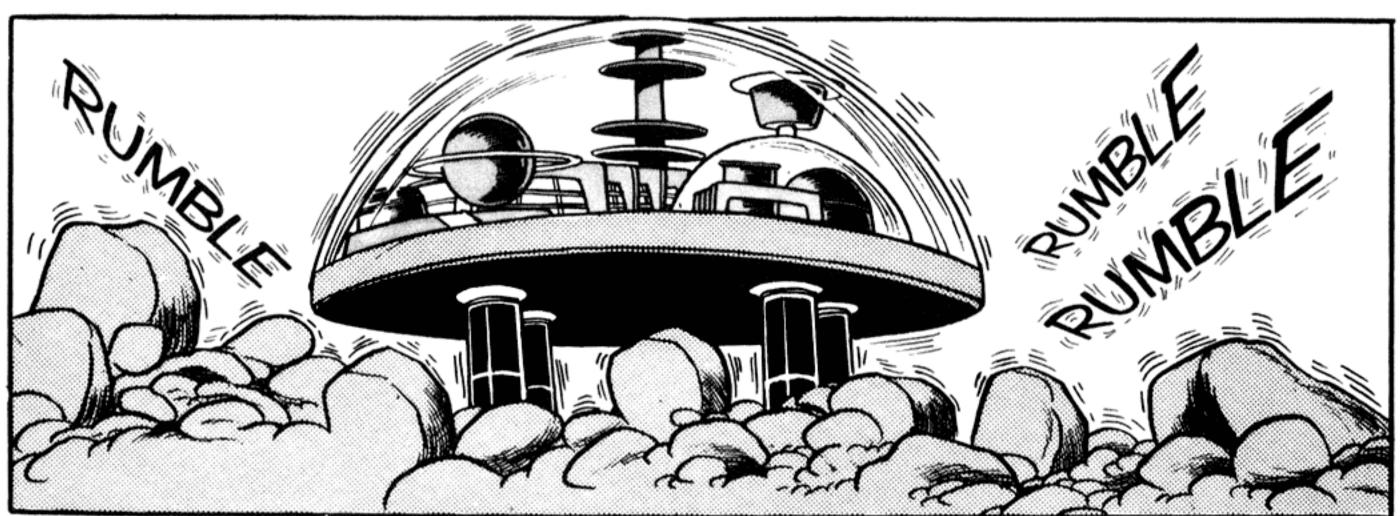


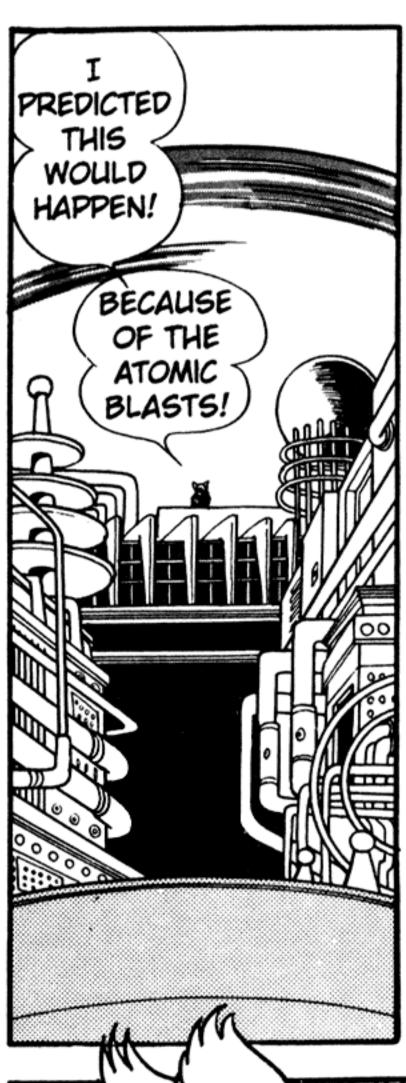








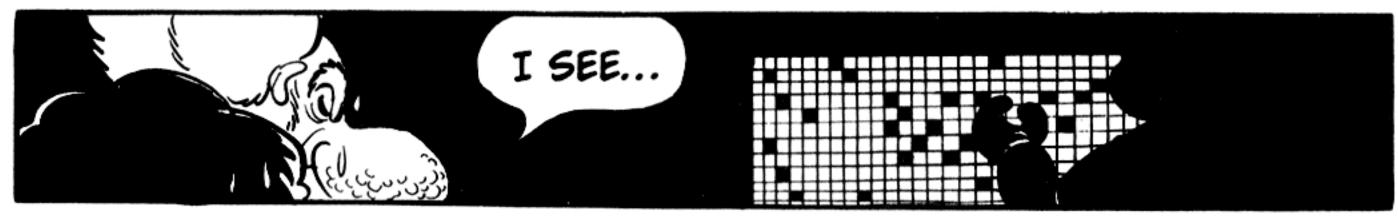


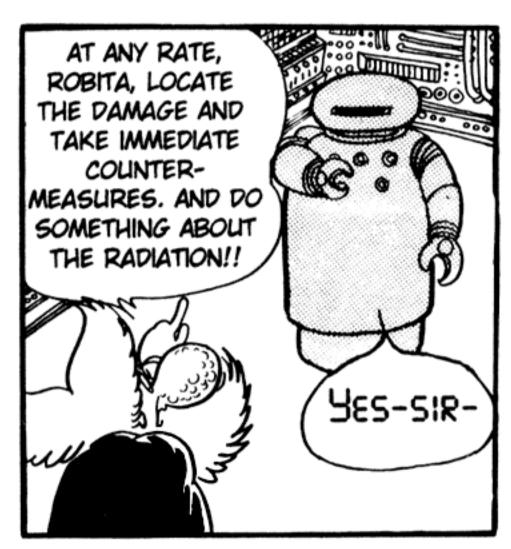


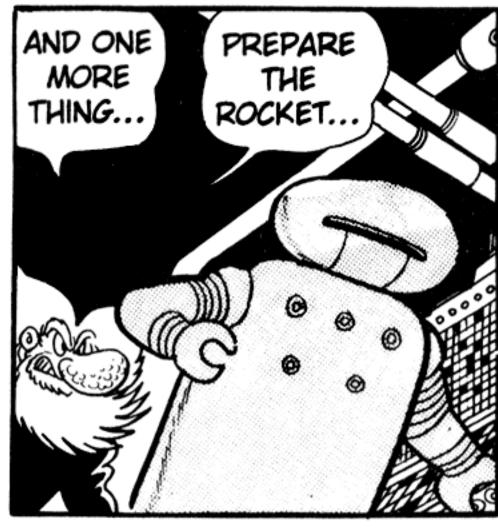


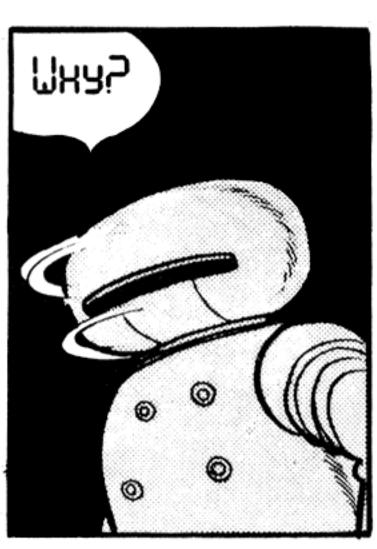


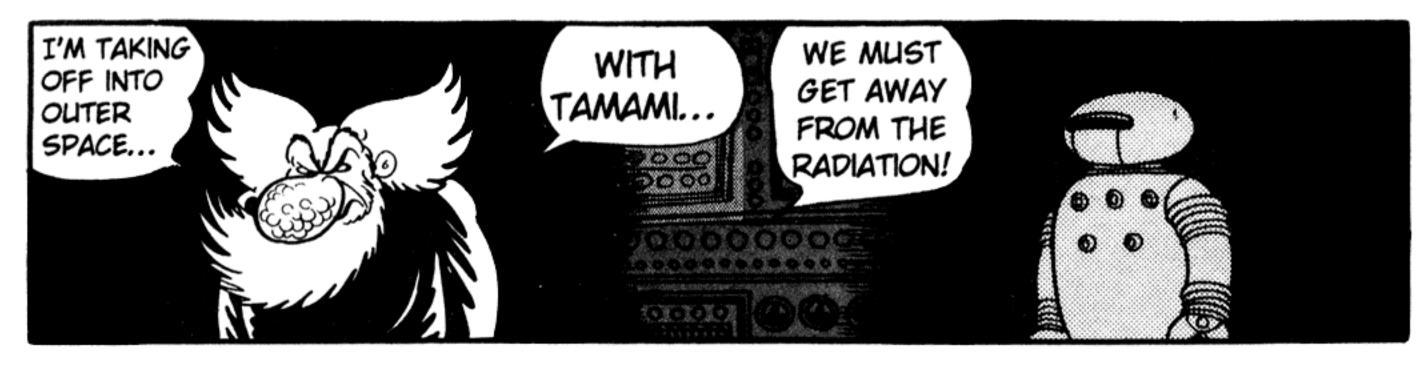


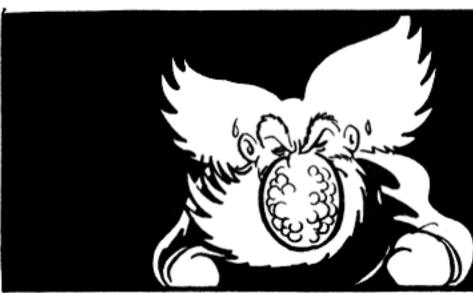




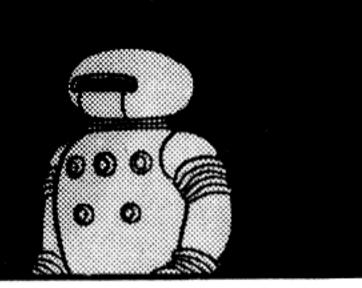






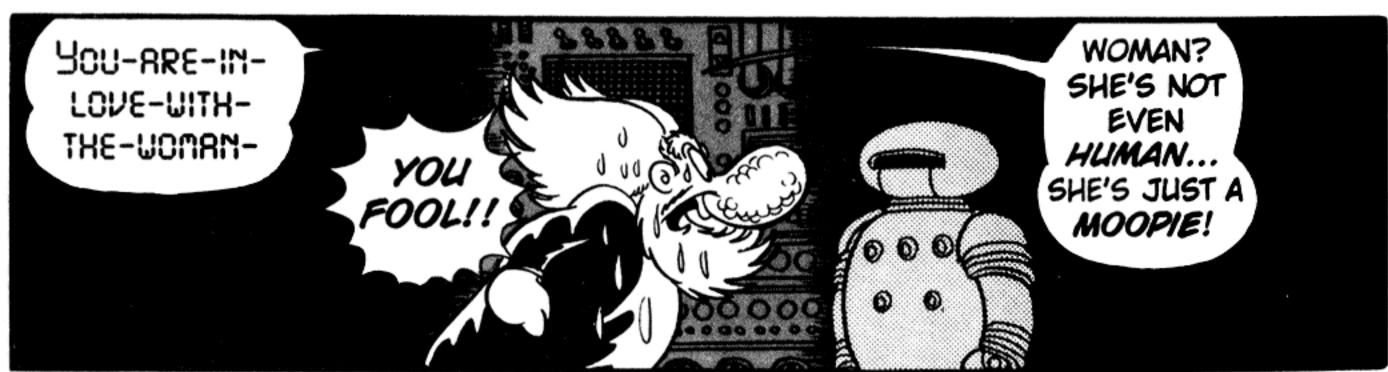


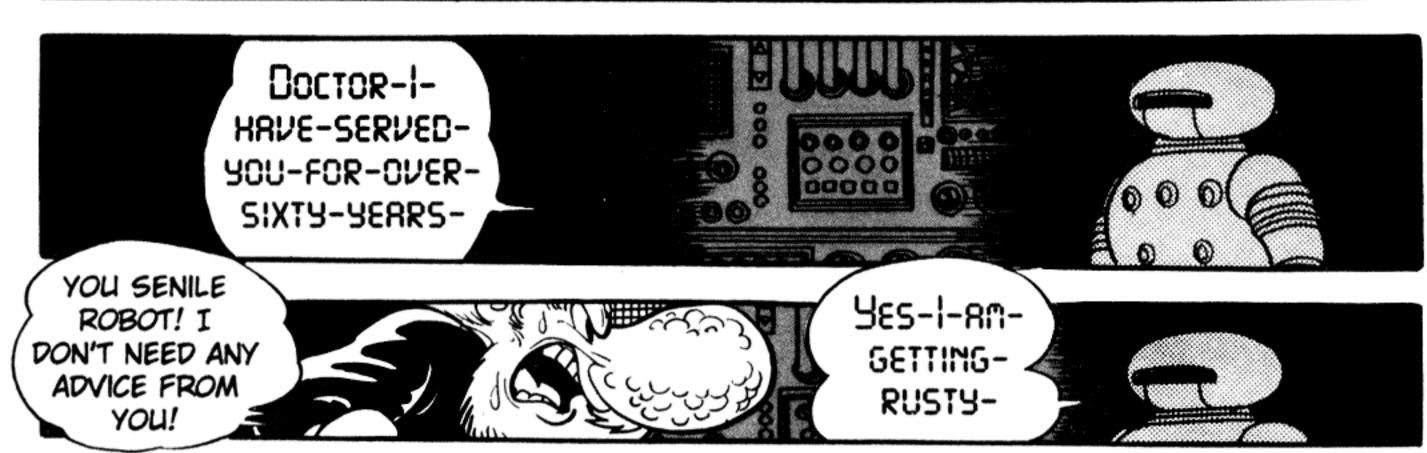
THE FUTURE OF
THE EARTH
DEPENDS ON MY
RESEARCH AND IF
ANYTHING
SHOULD HAPPEN
TO HER...

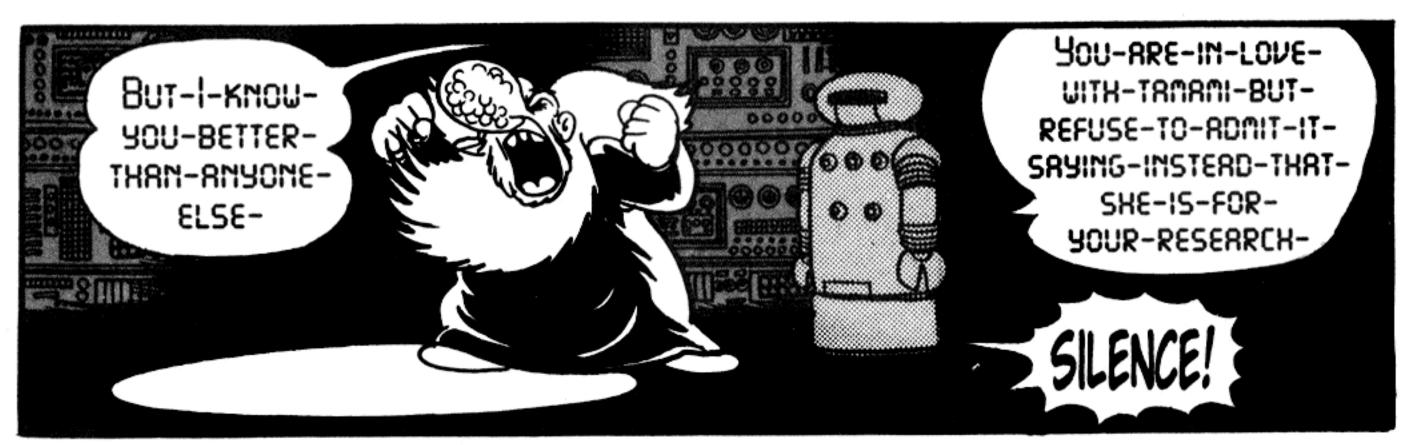


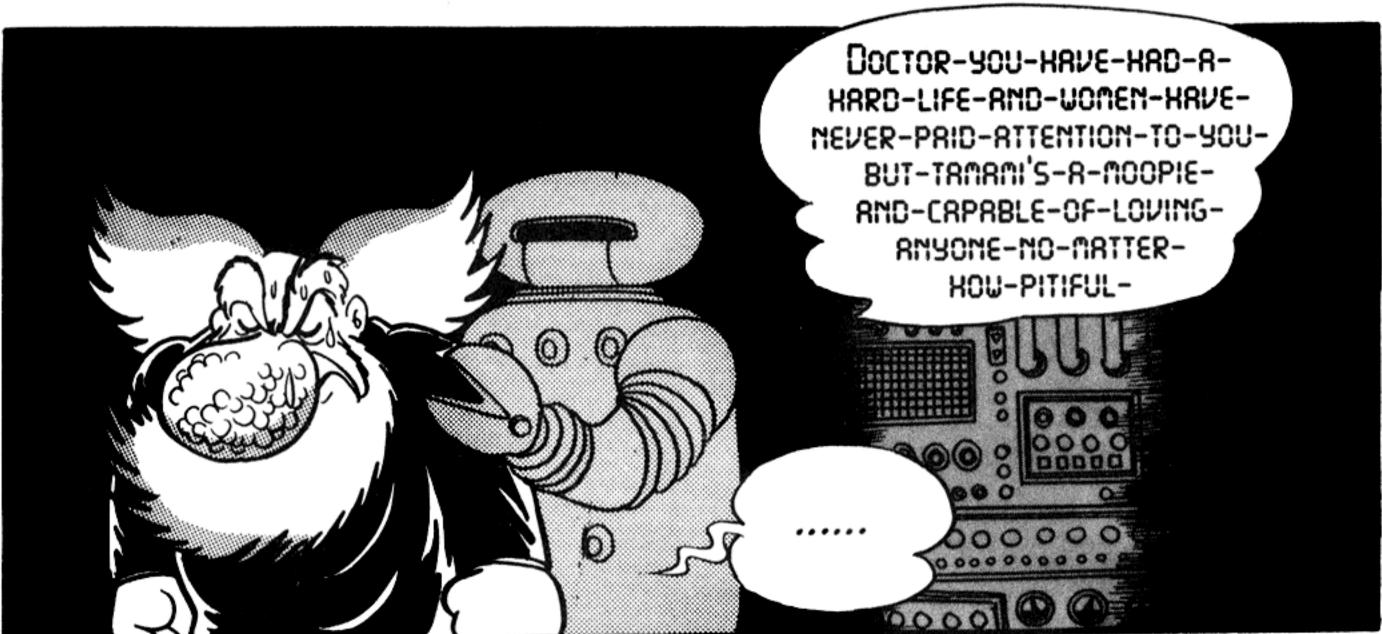


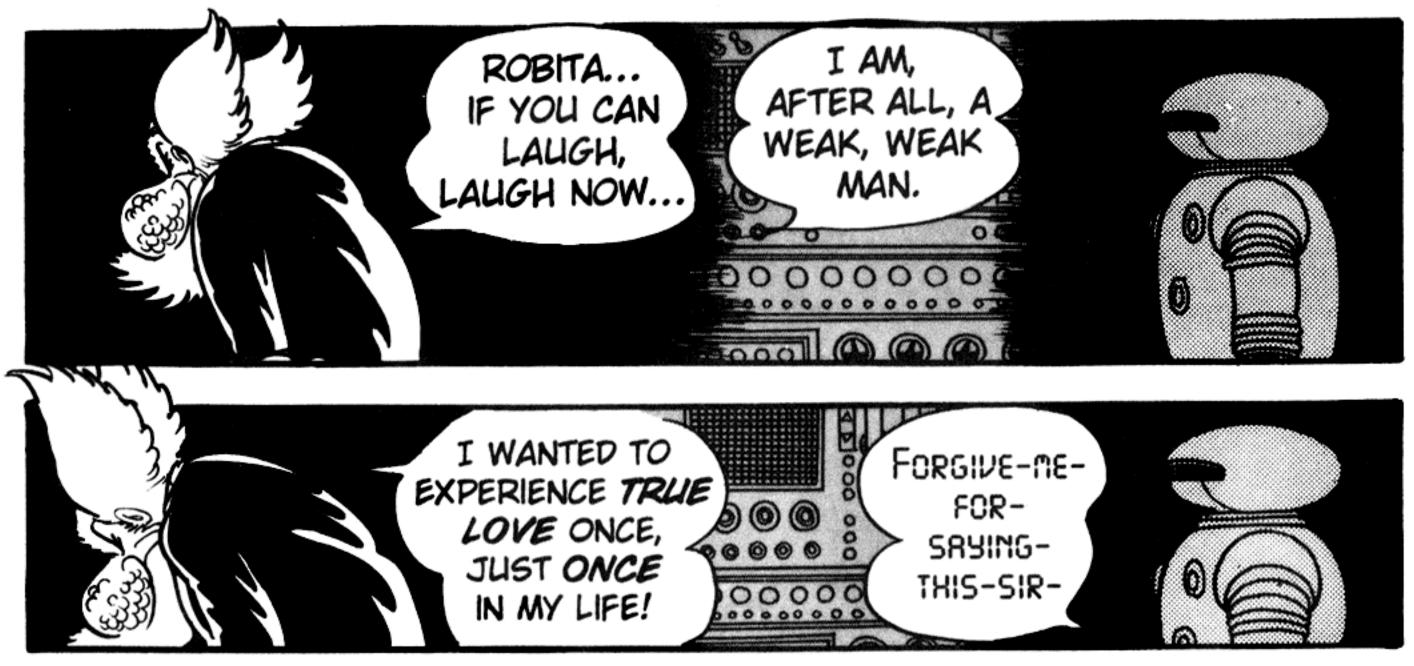


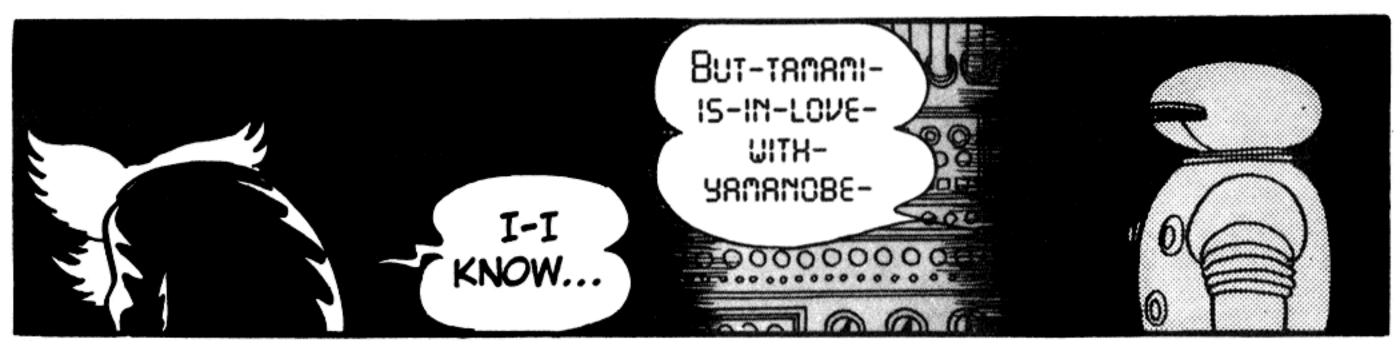


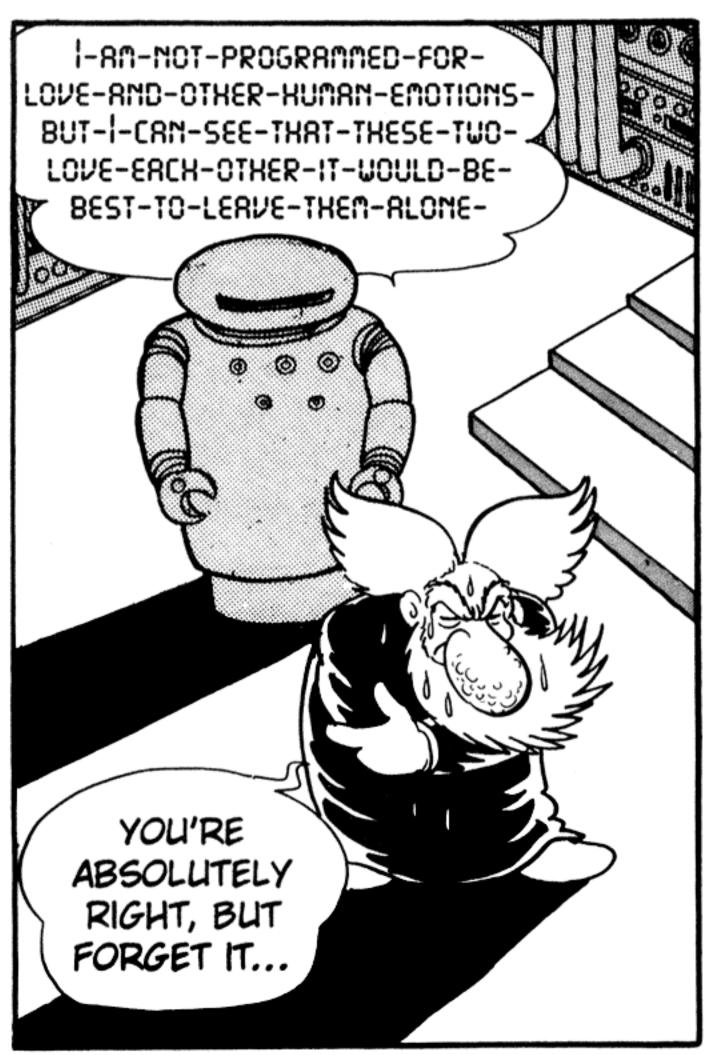




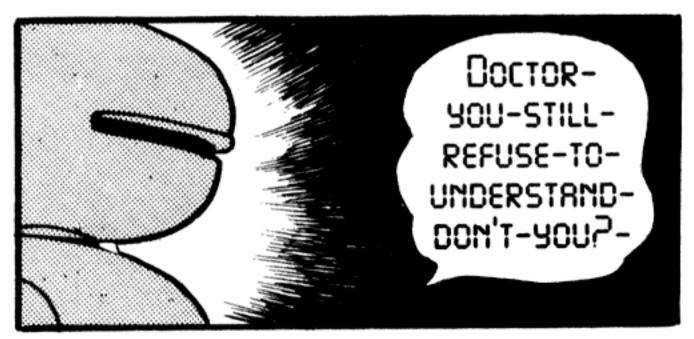






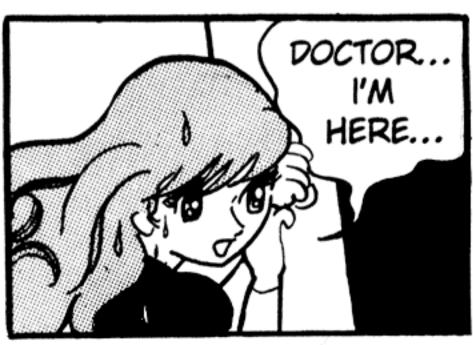


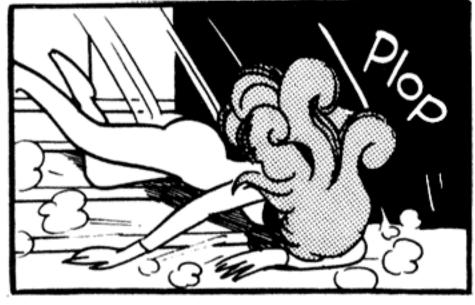




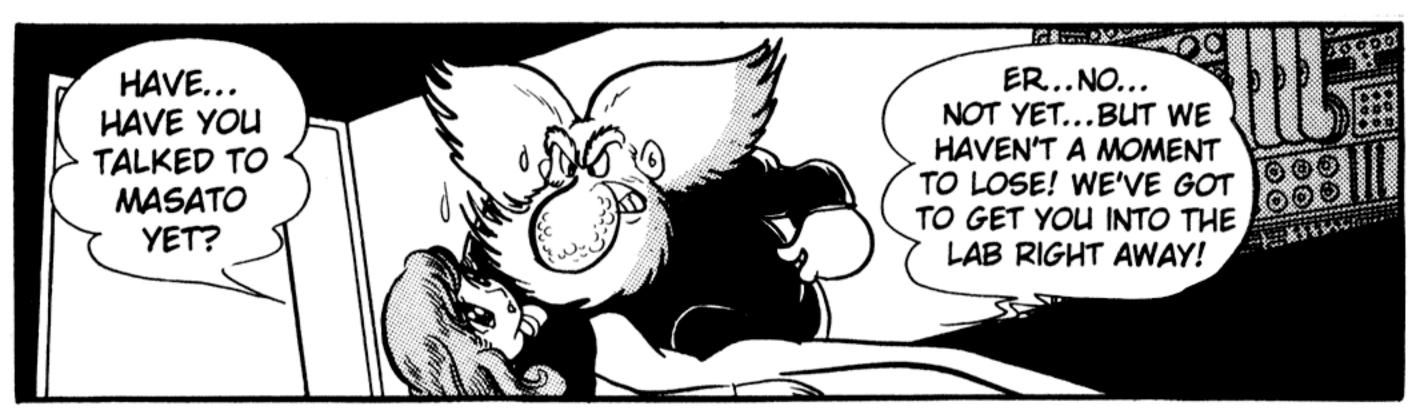




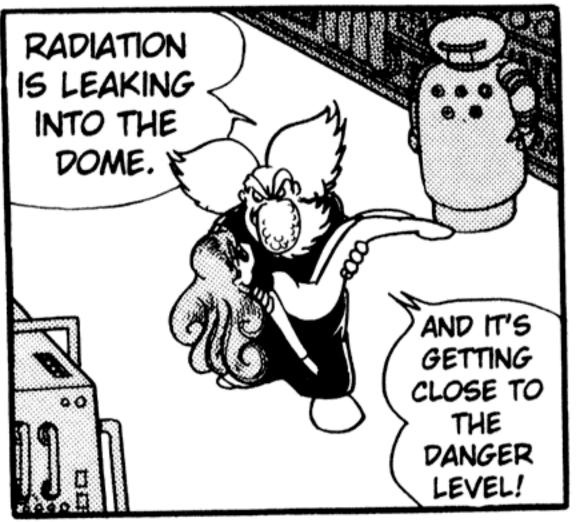




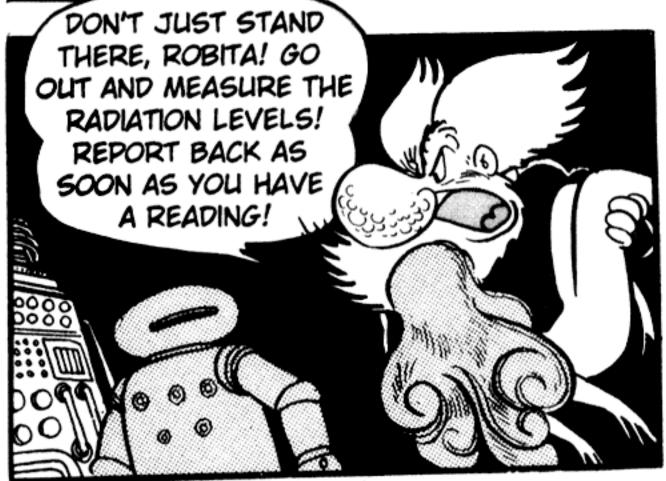


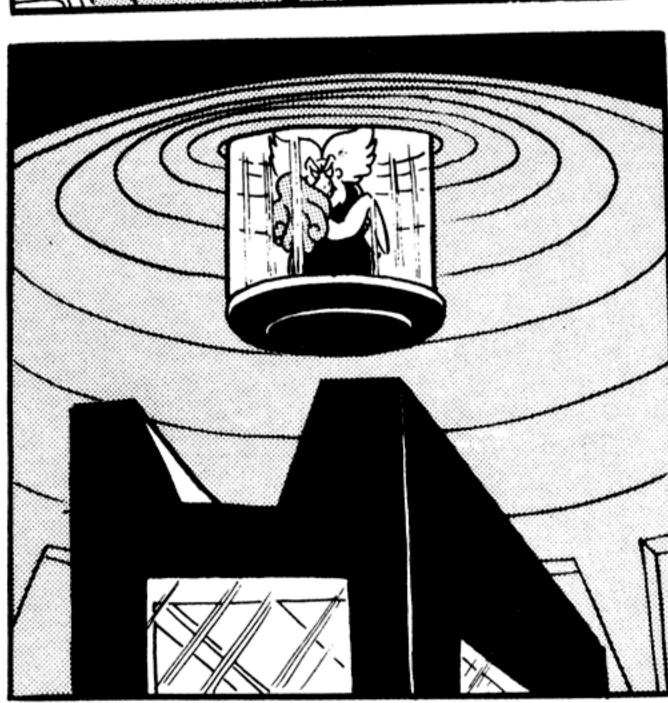


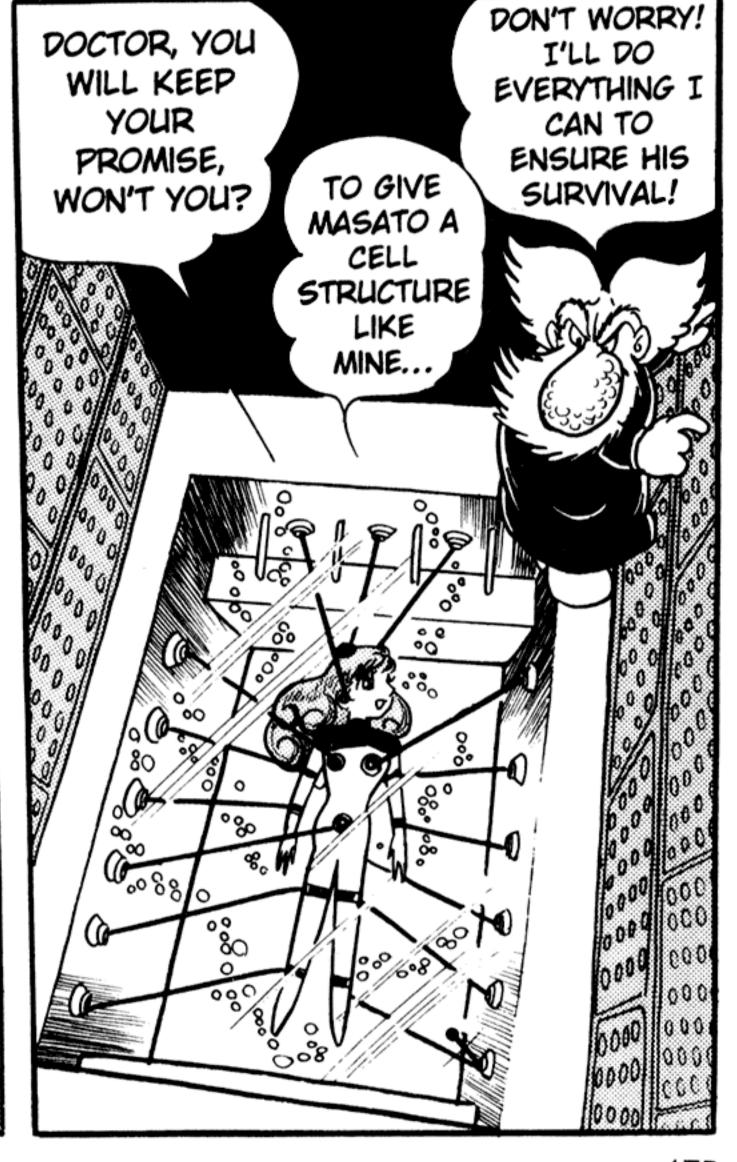


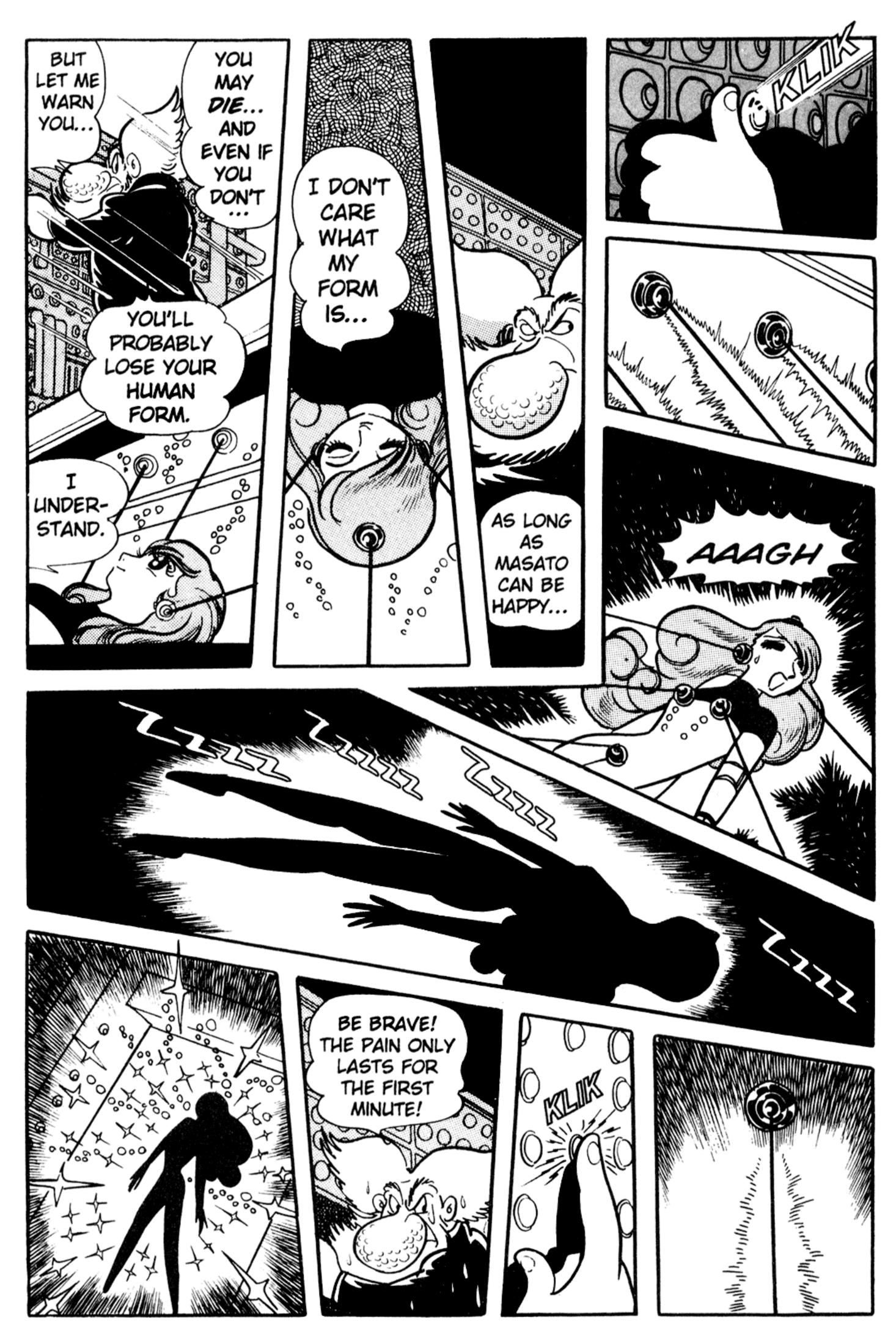


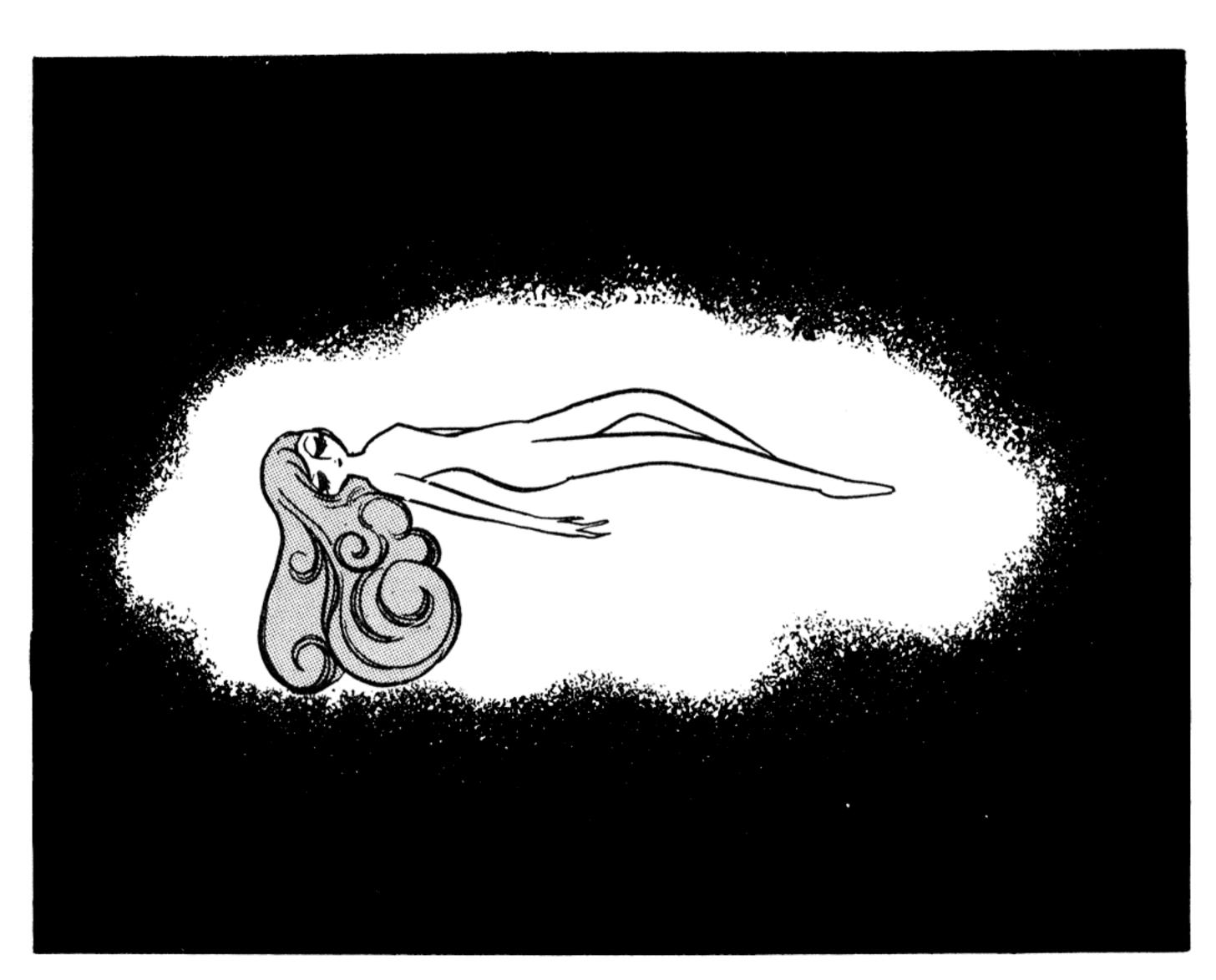




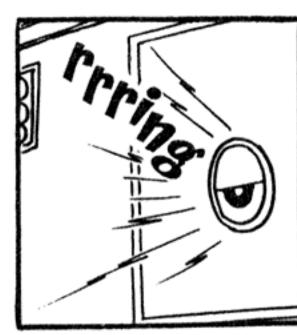


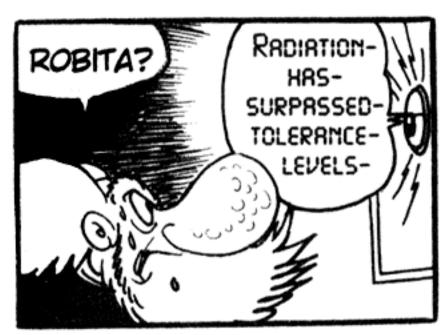






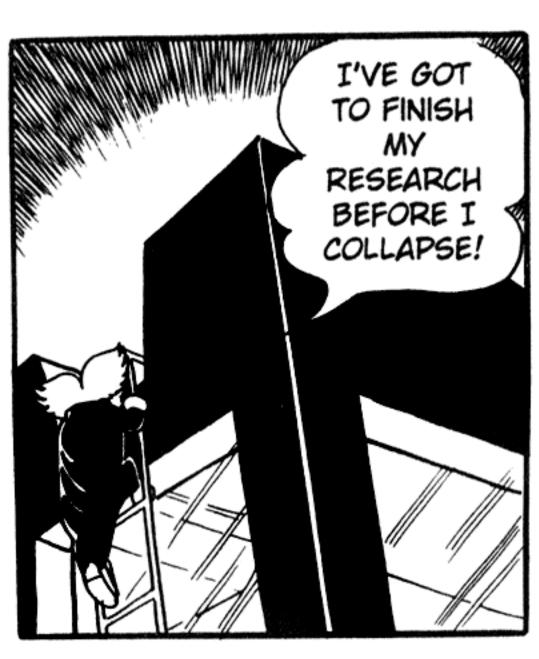


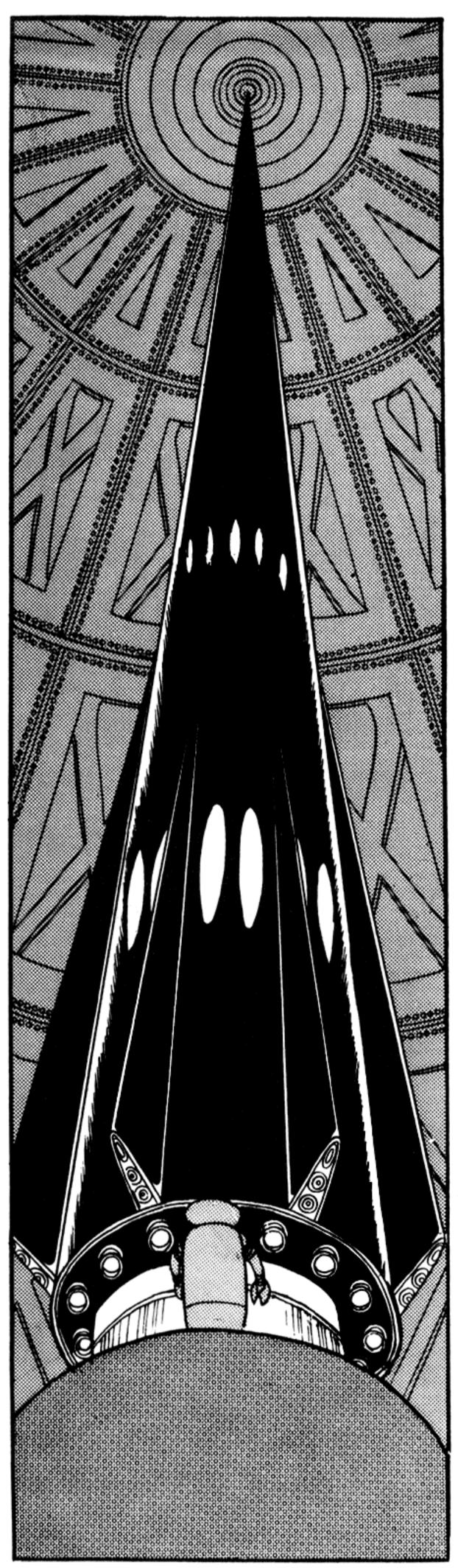


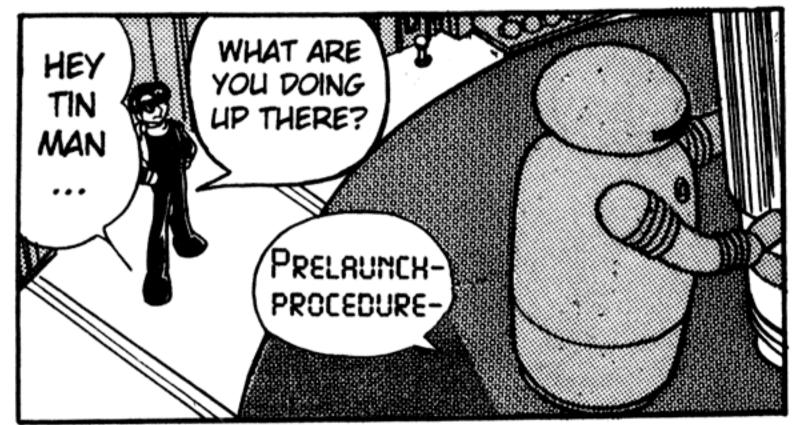


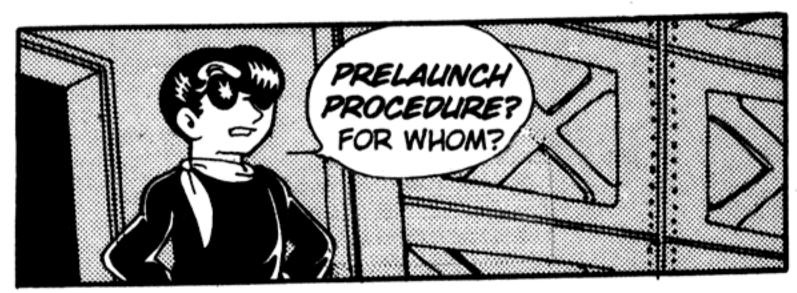


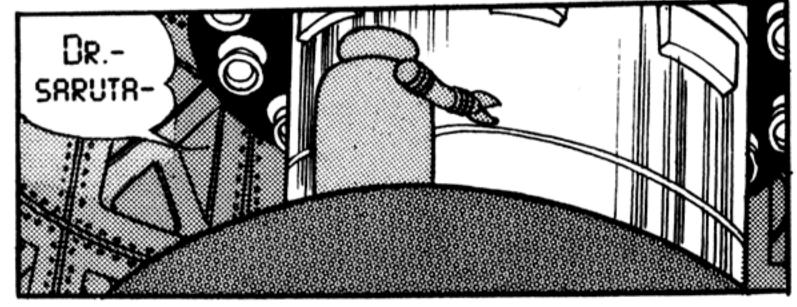




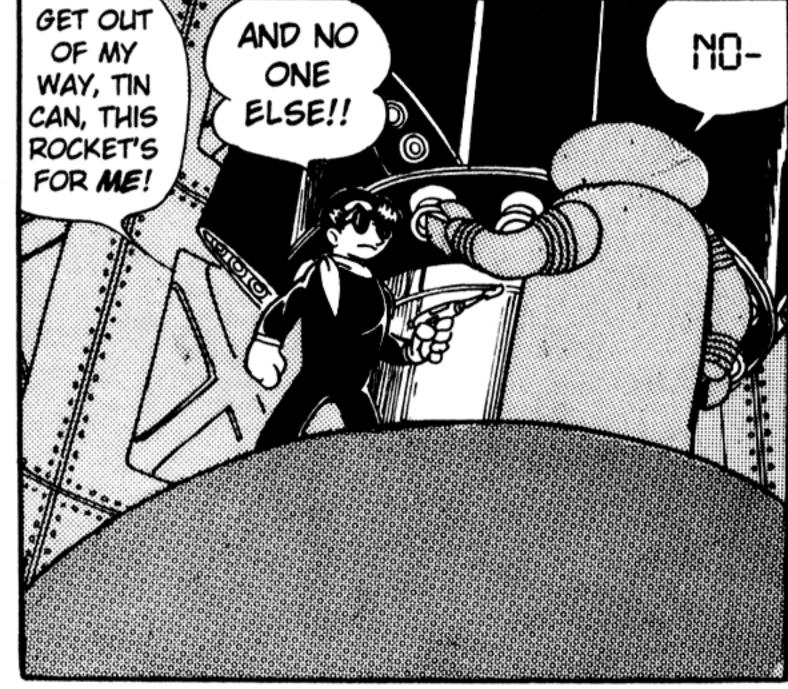






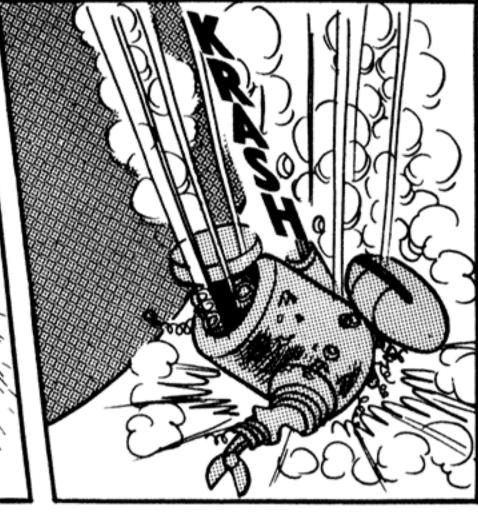


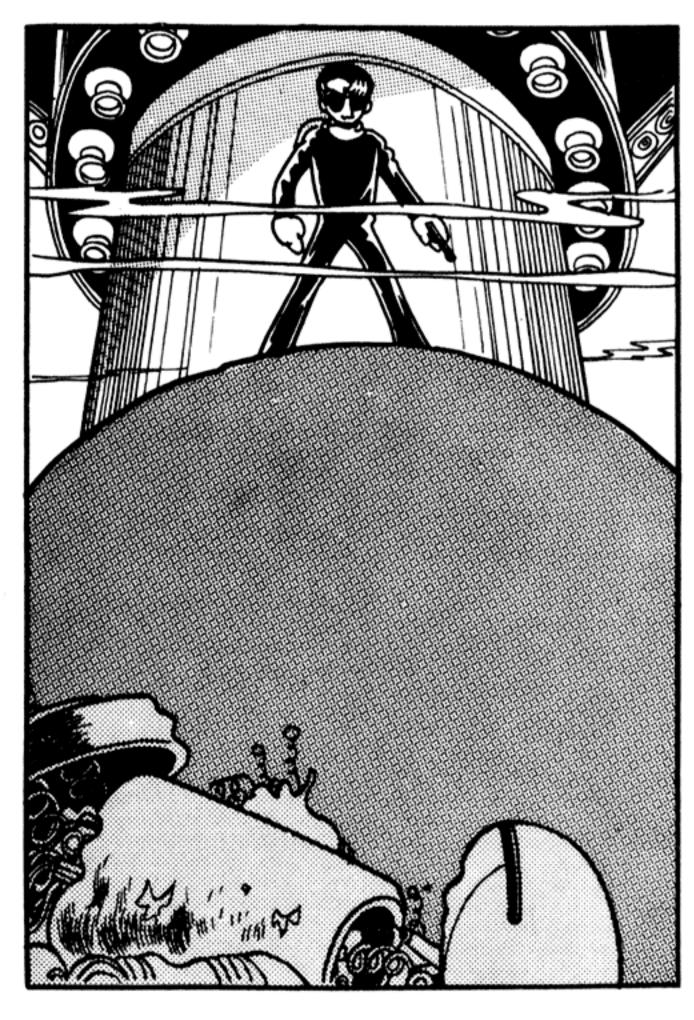




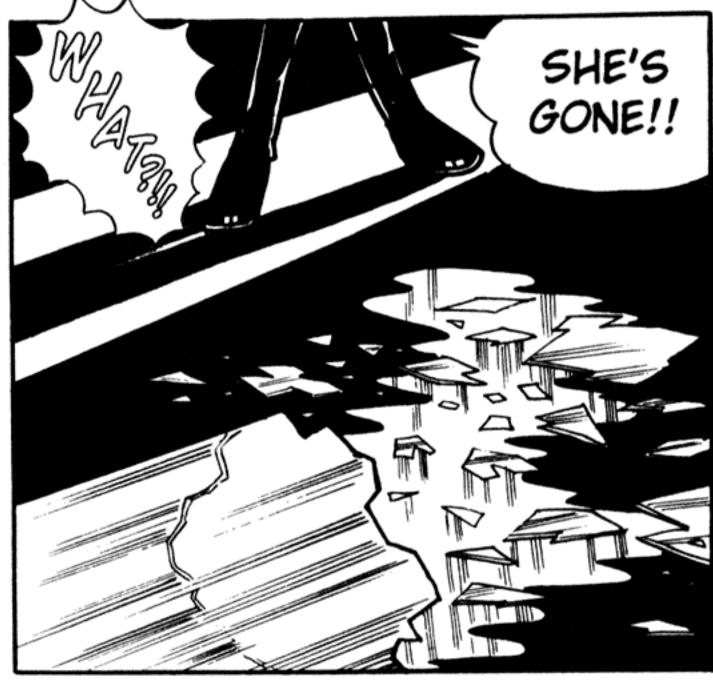








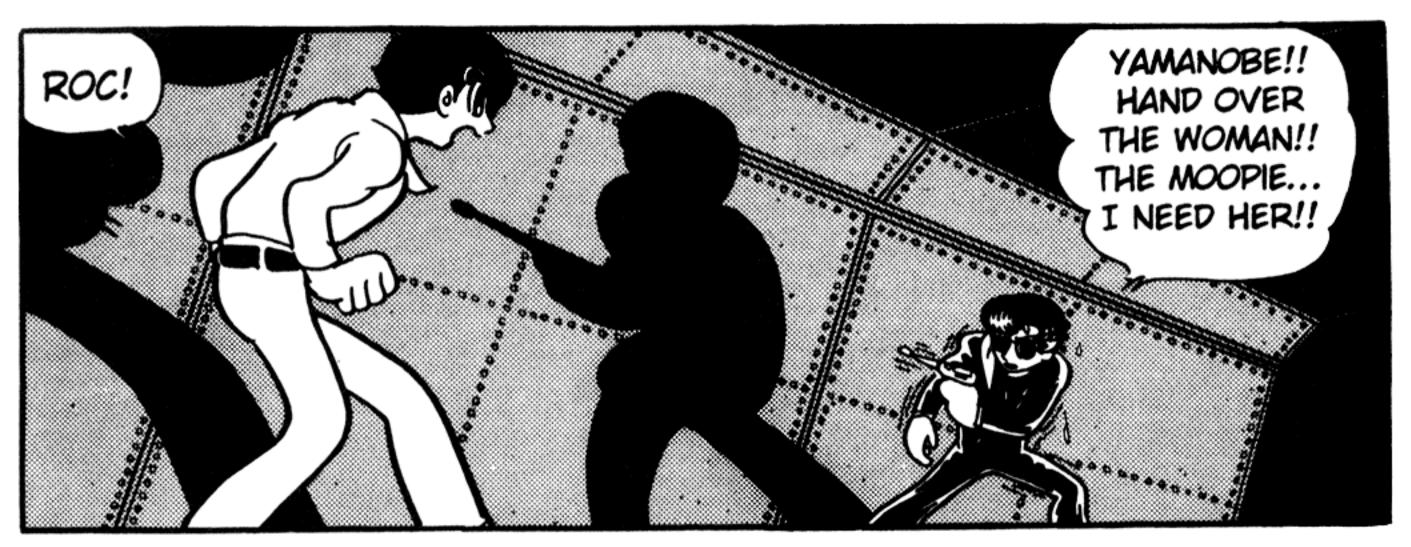






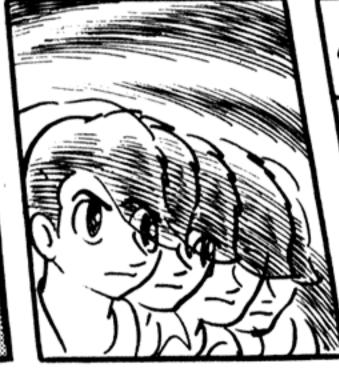






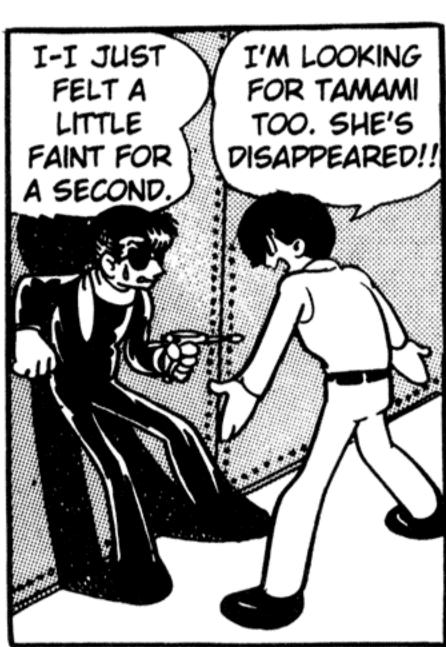


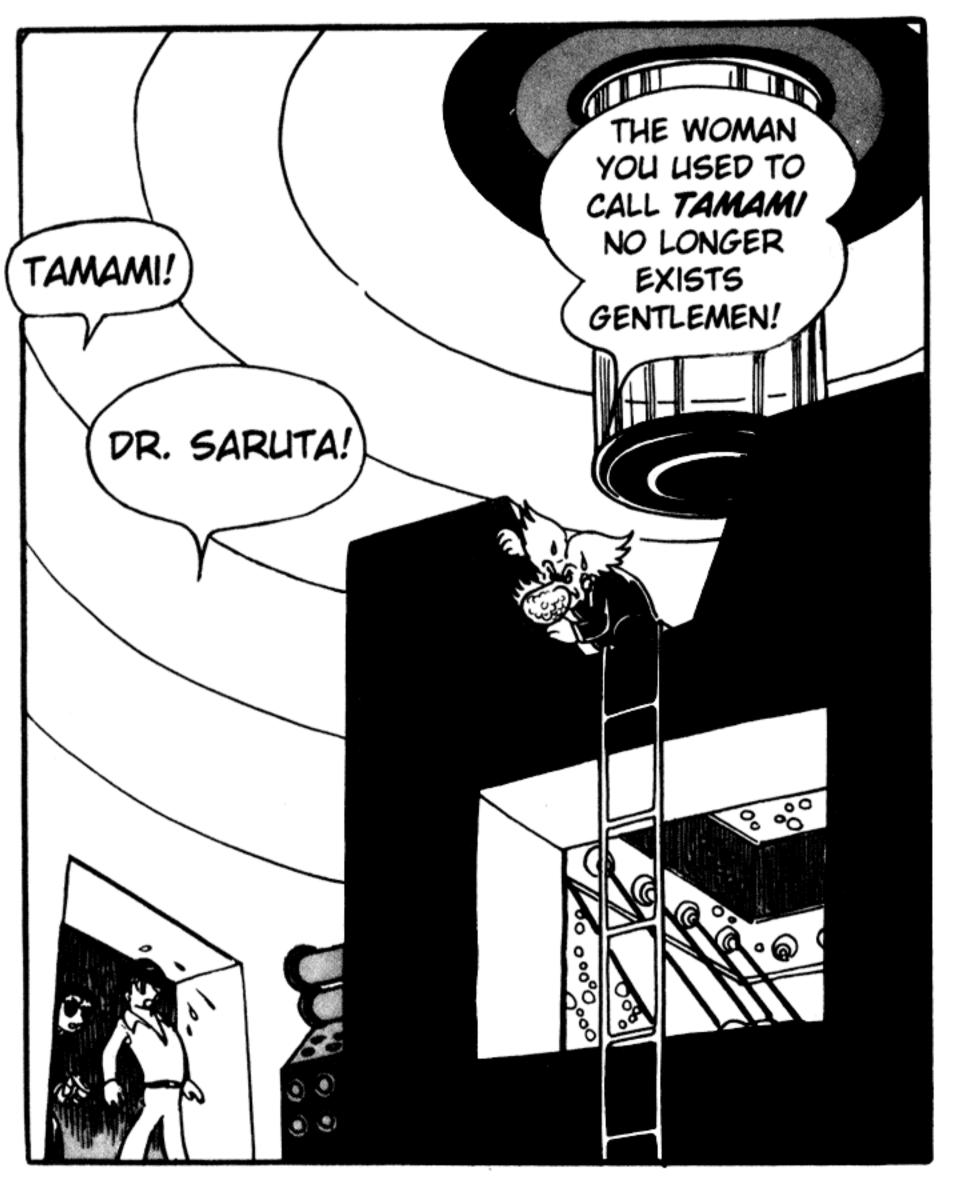


















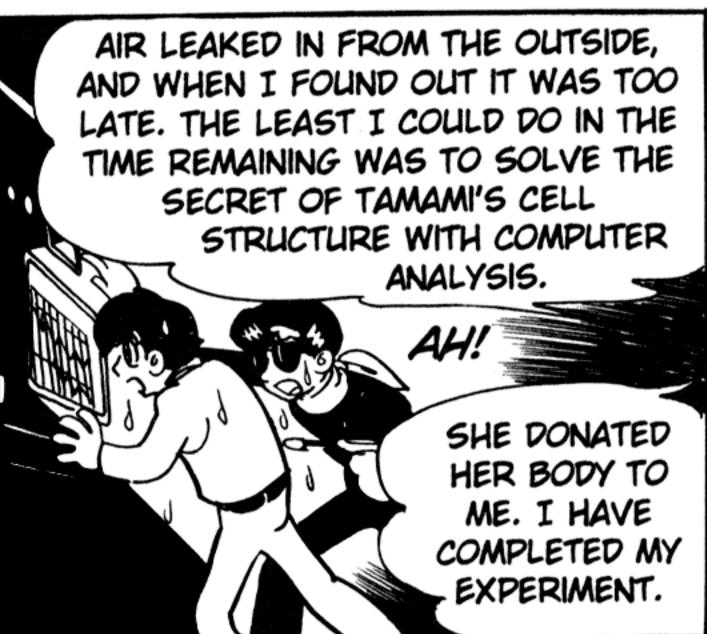


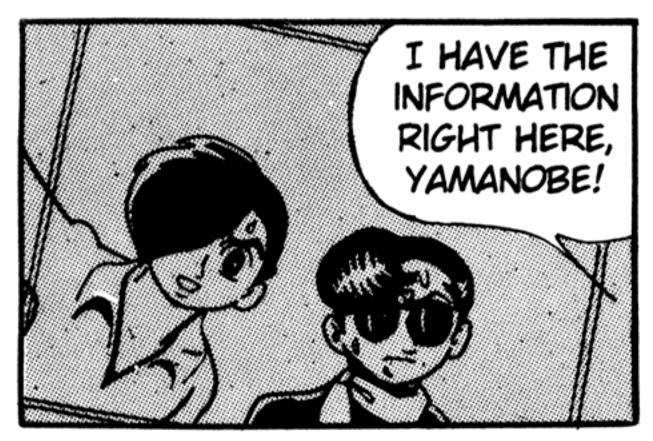


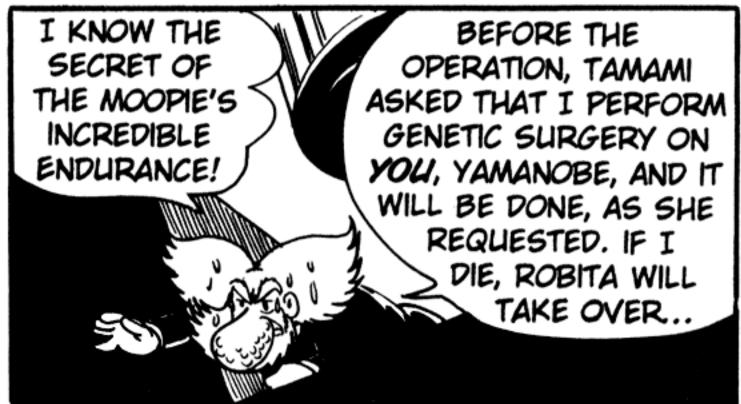


HEH...I'M AFRAID





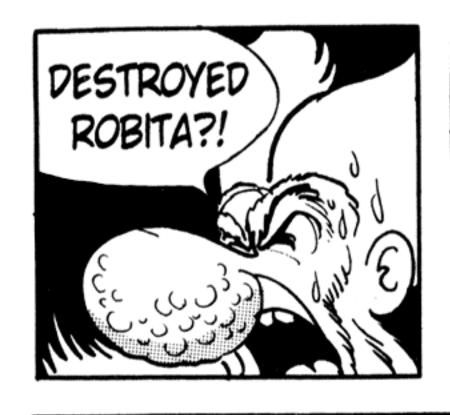




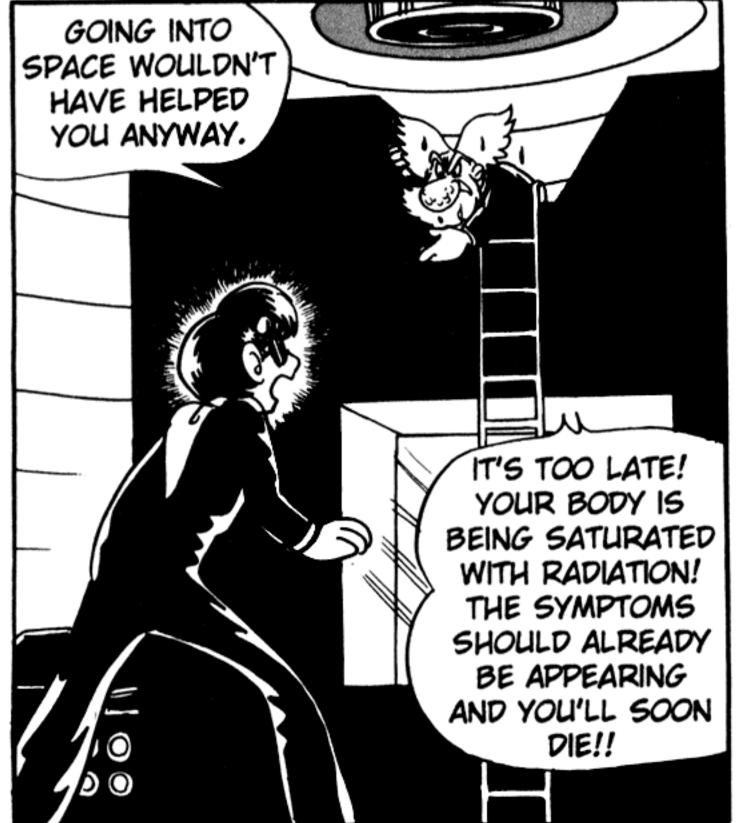






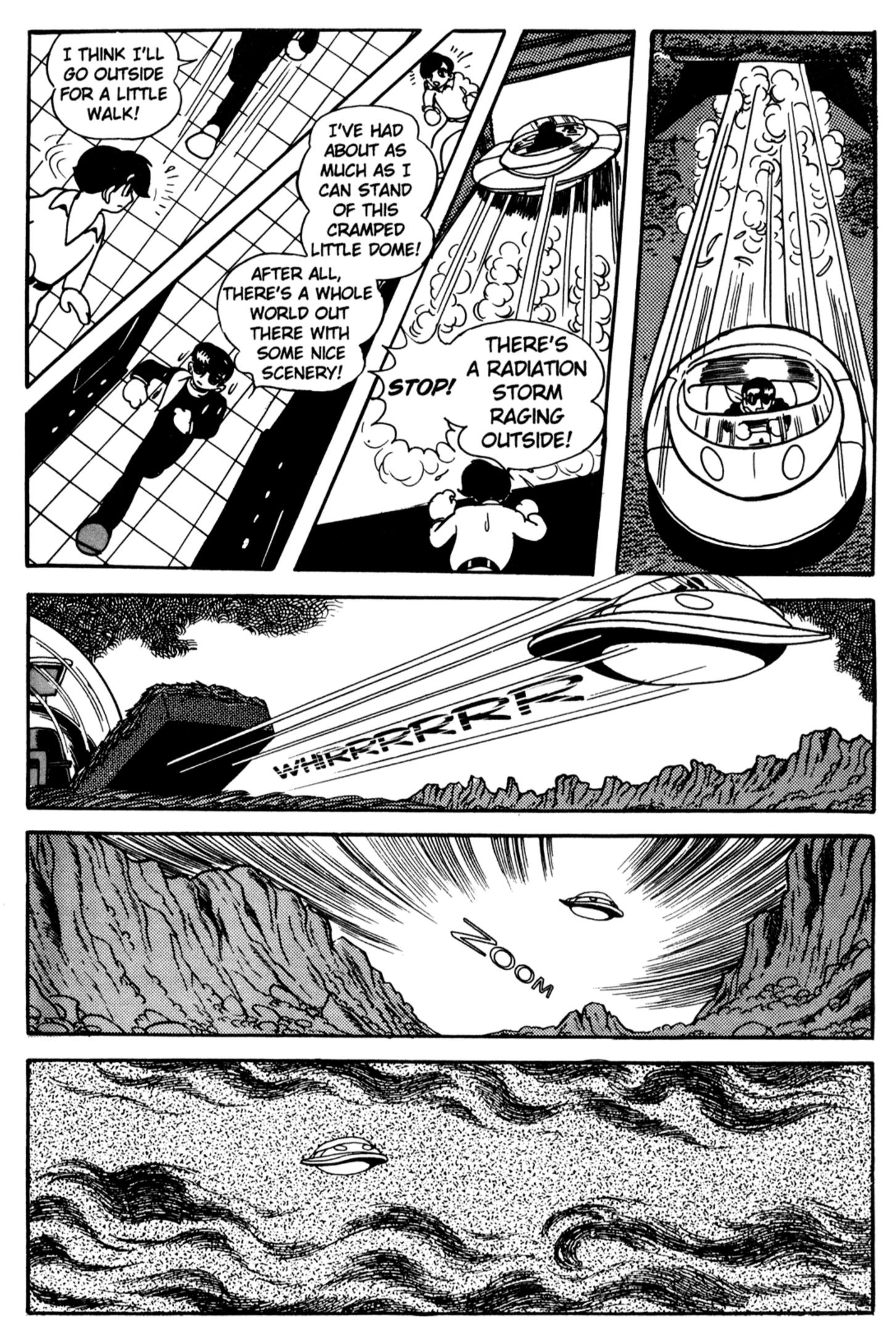


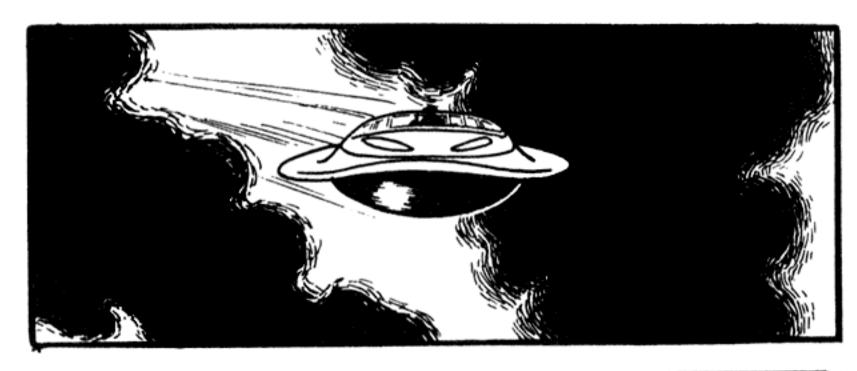






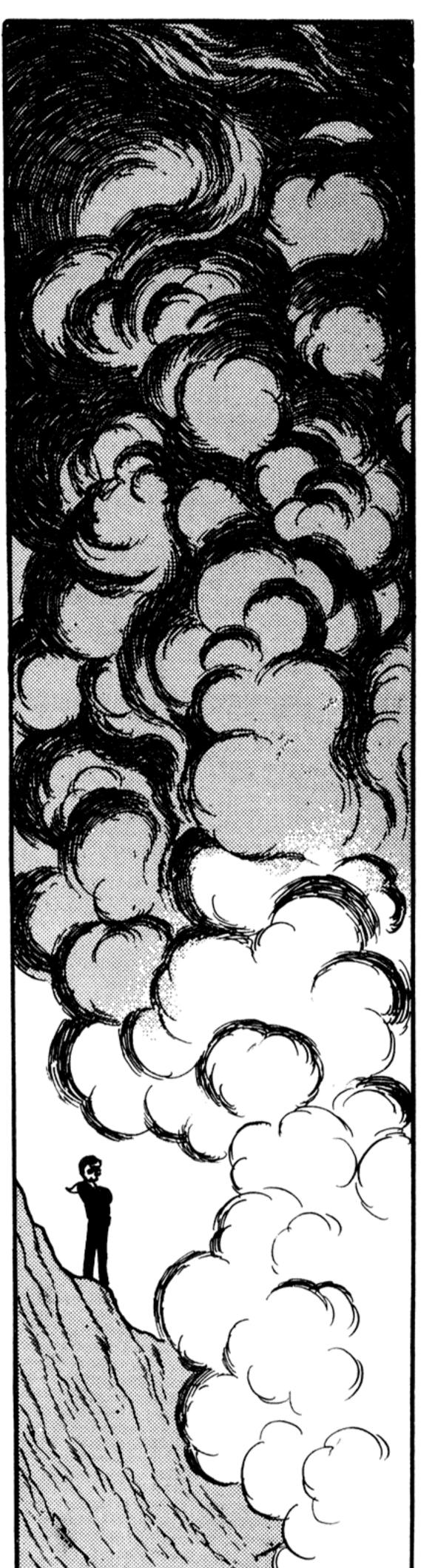


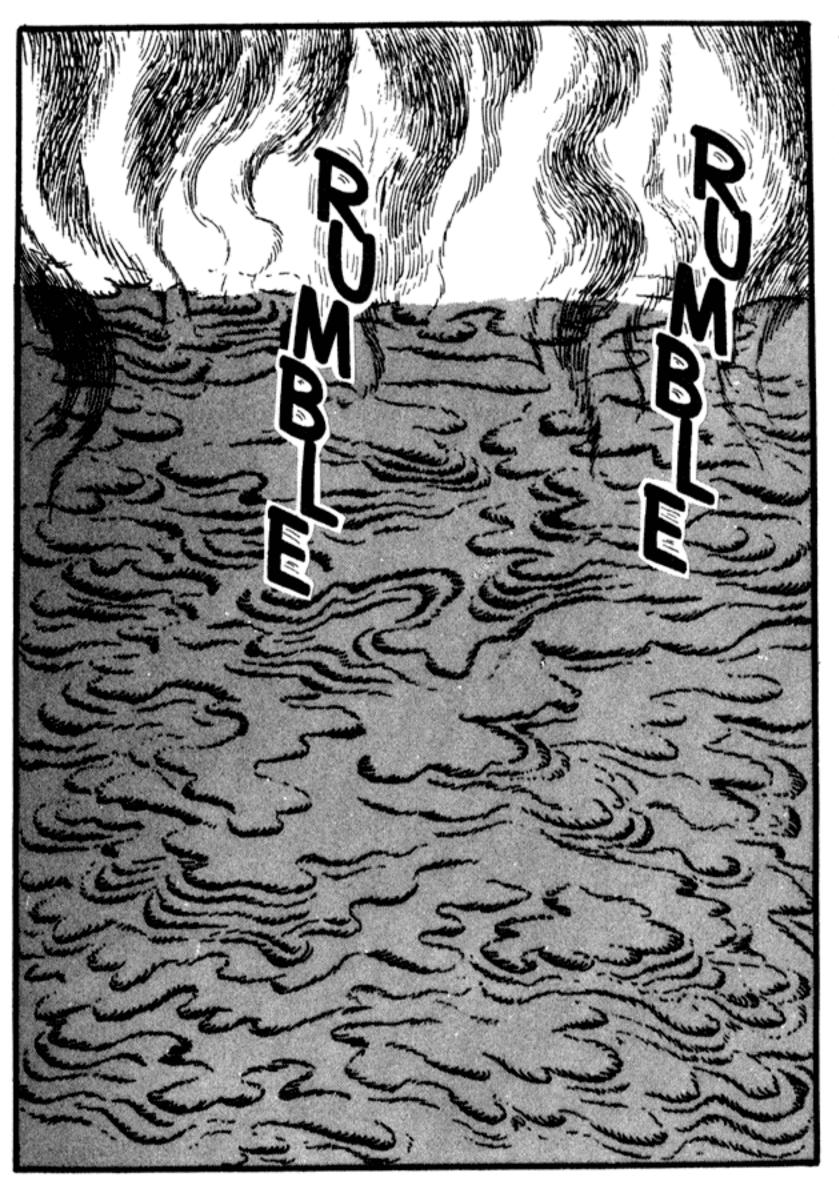


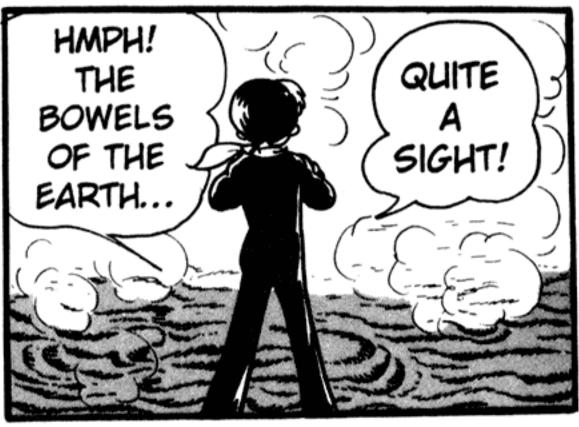










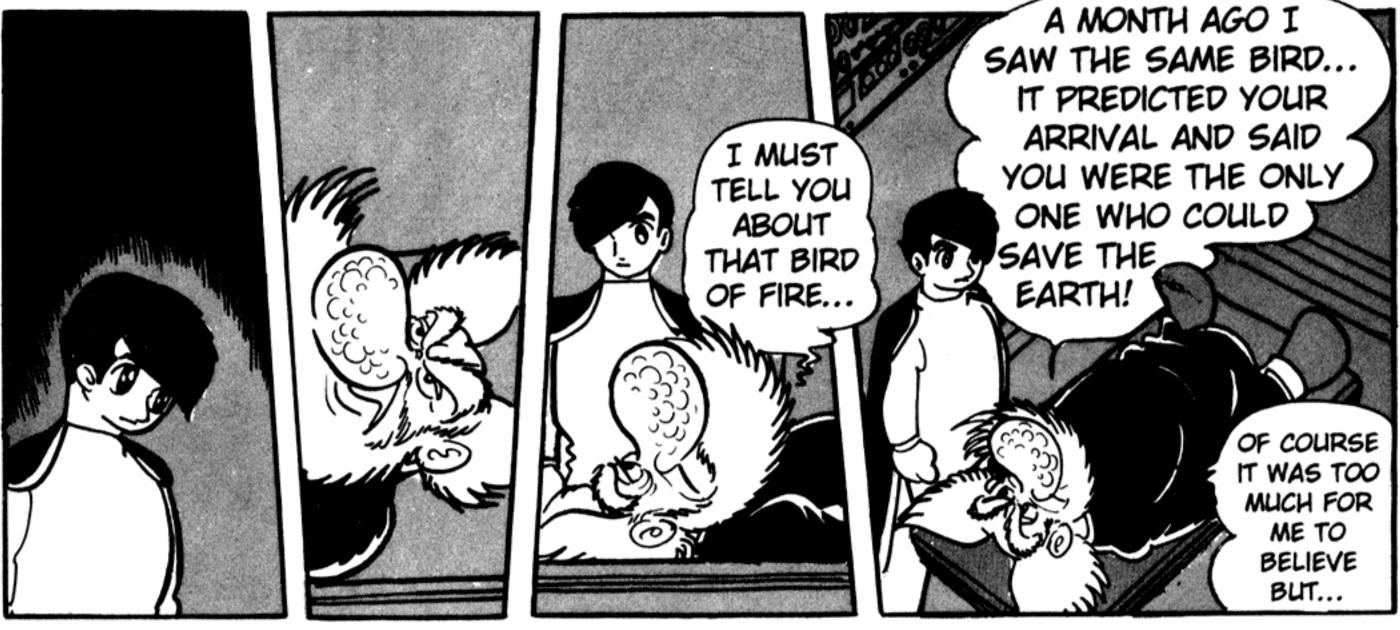


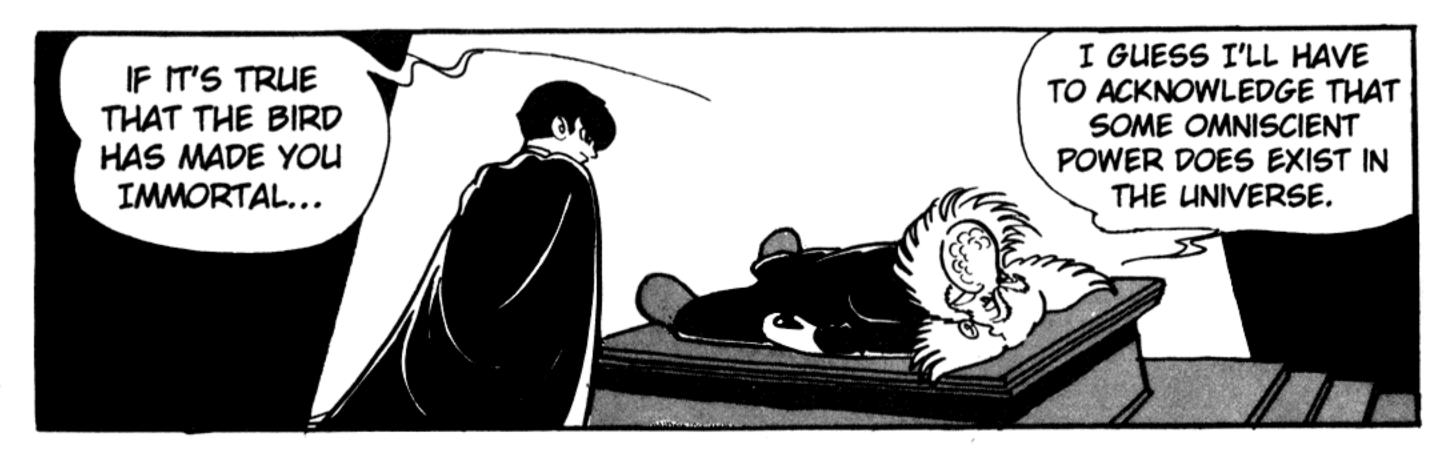




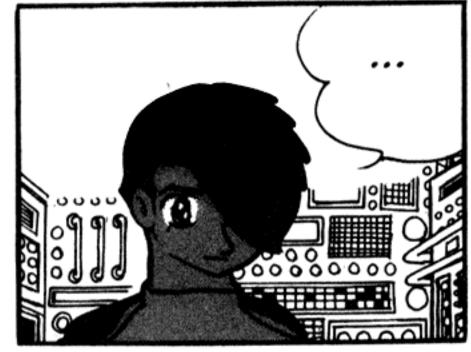


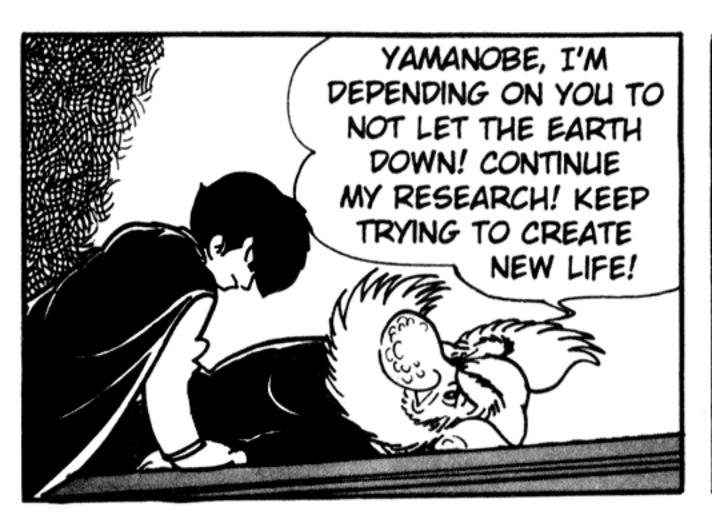


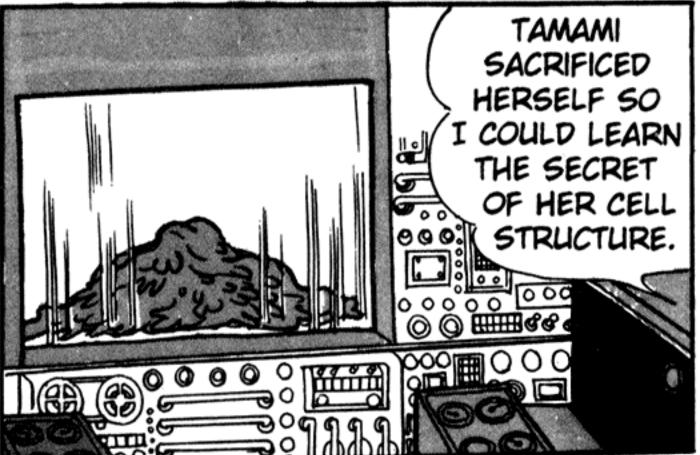


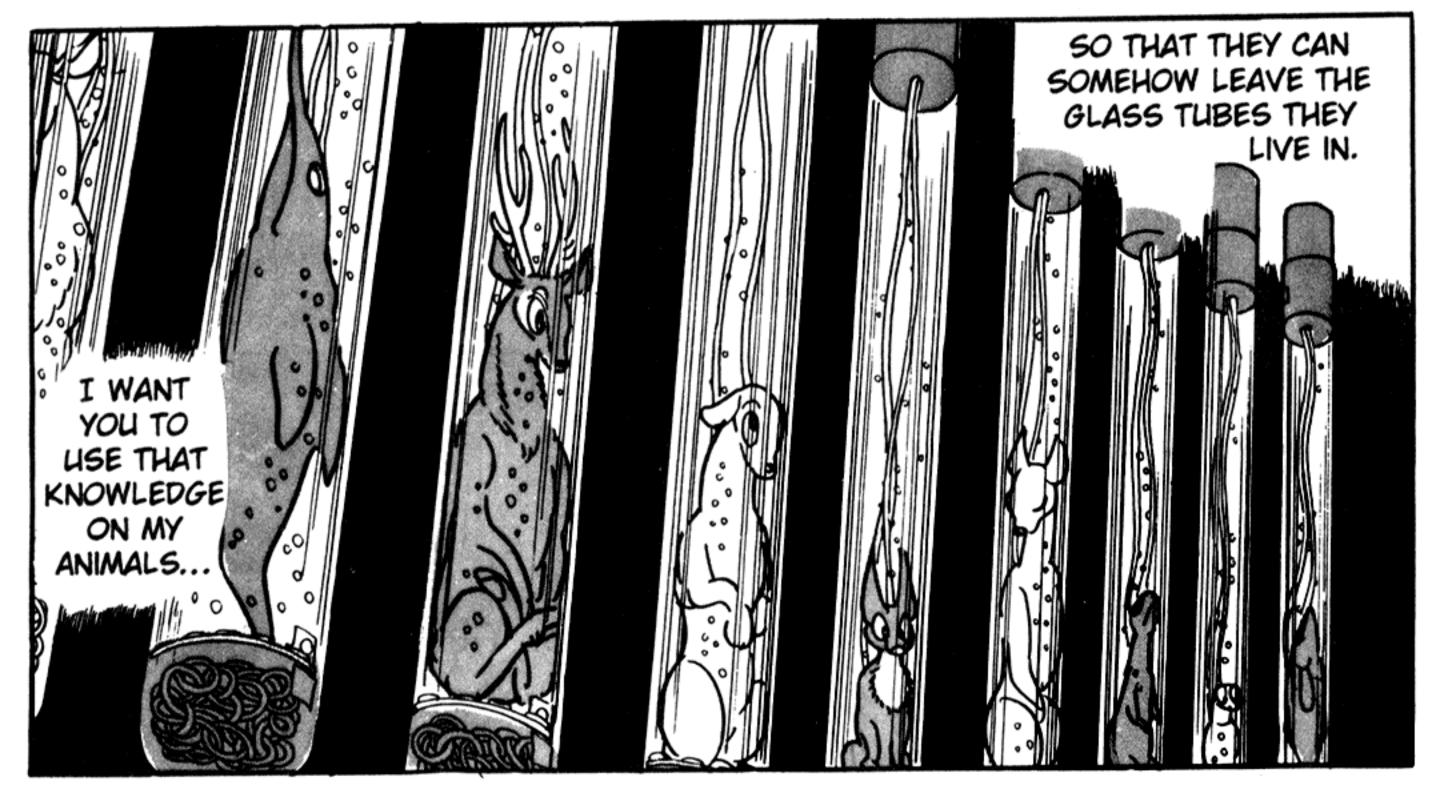


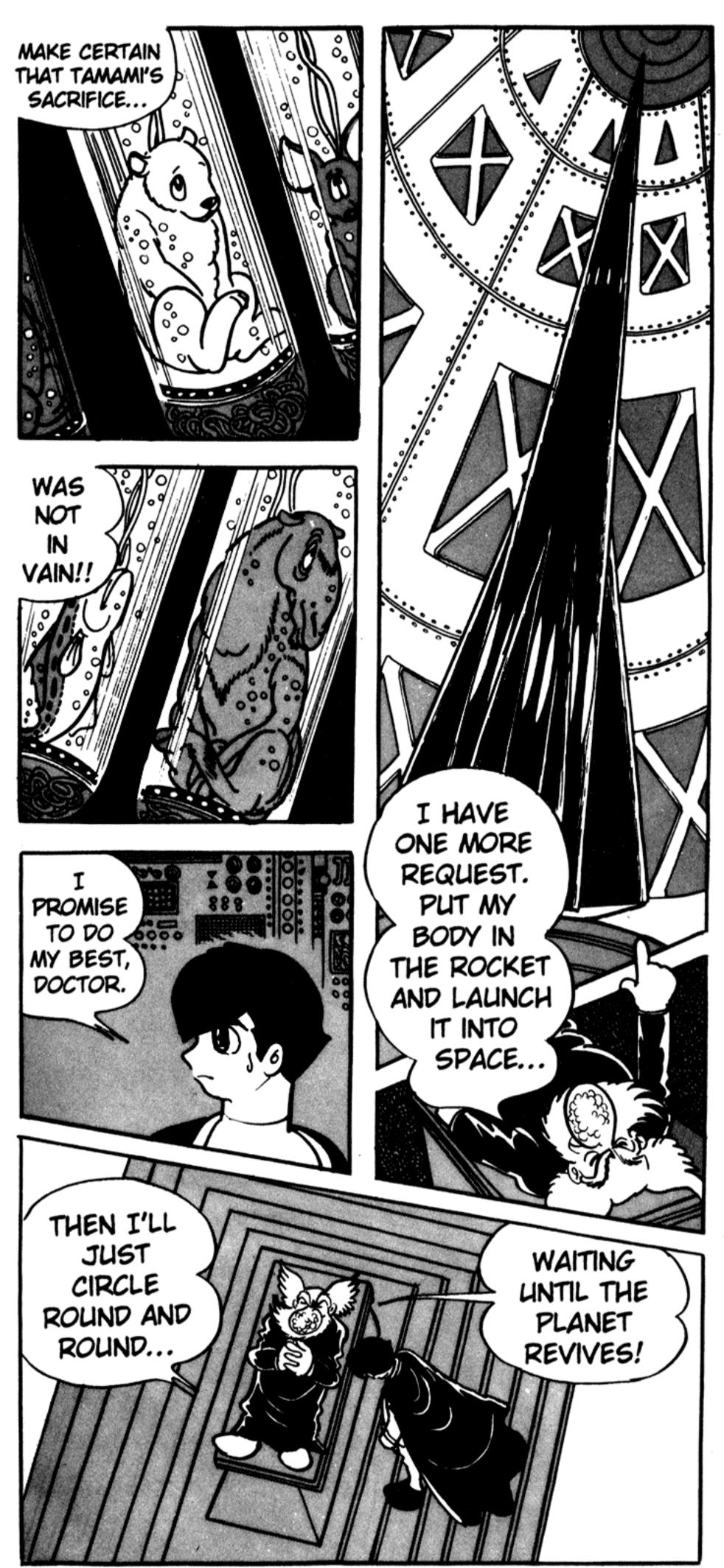


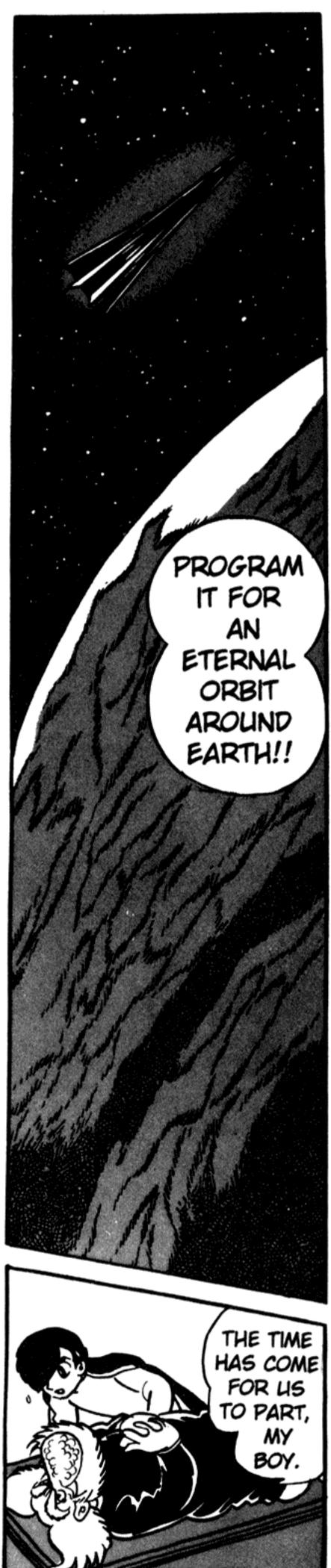






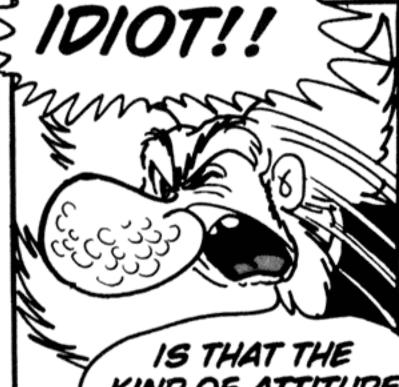








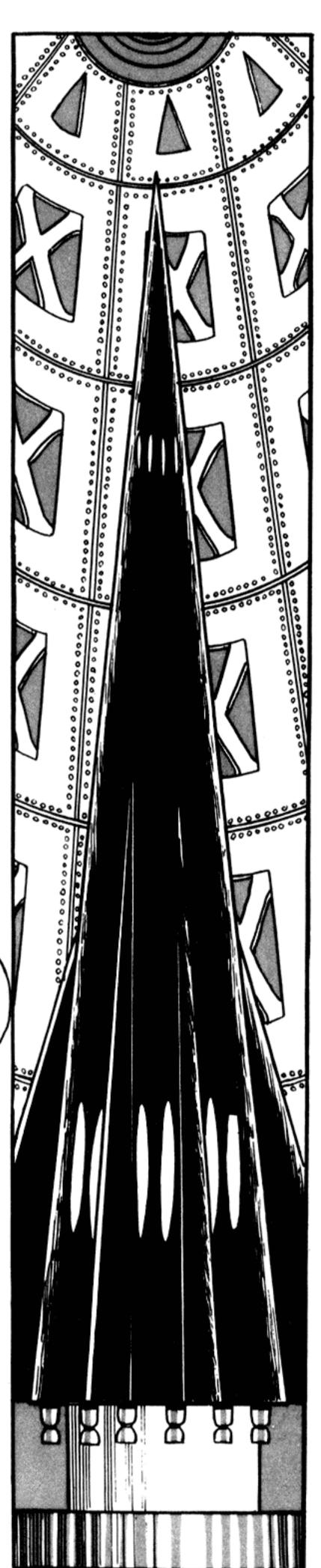


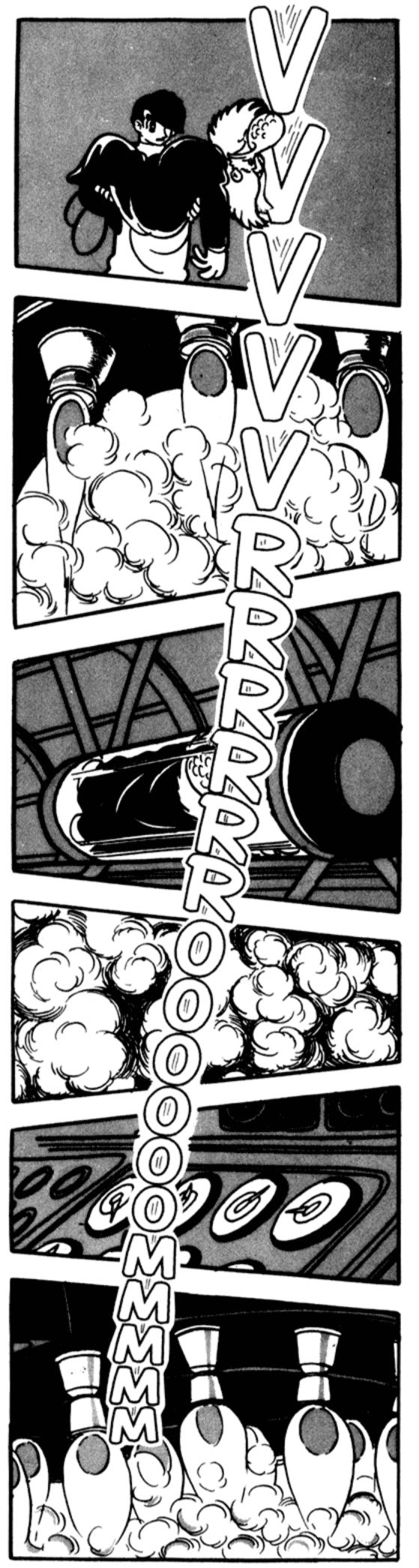


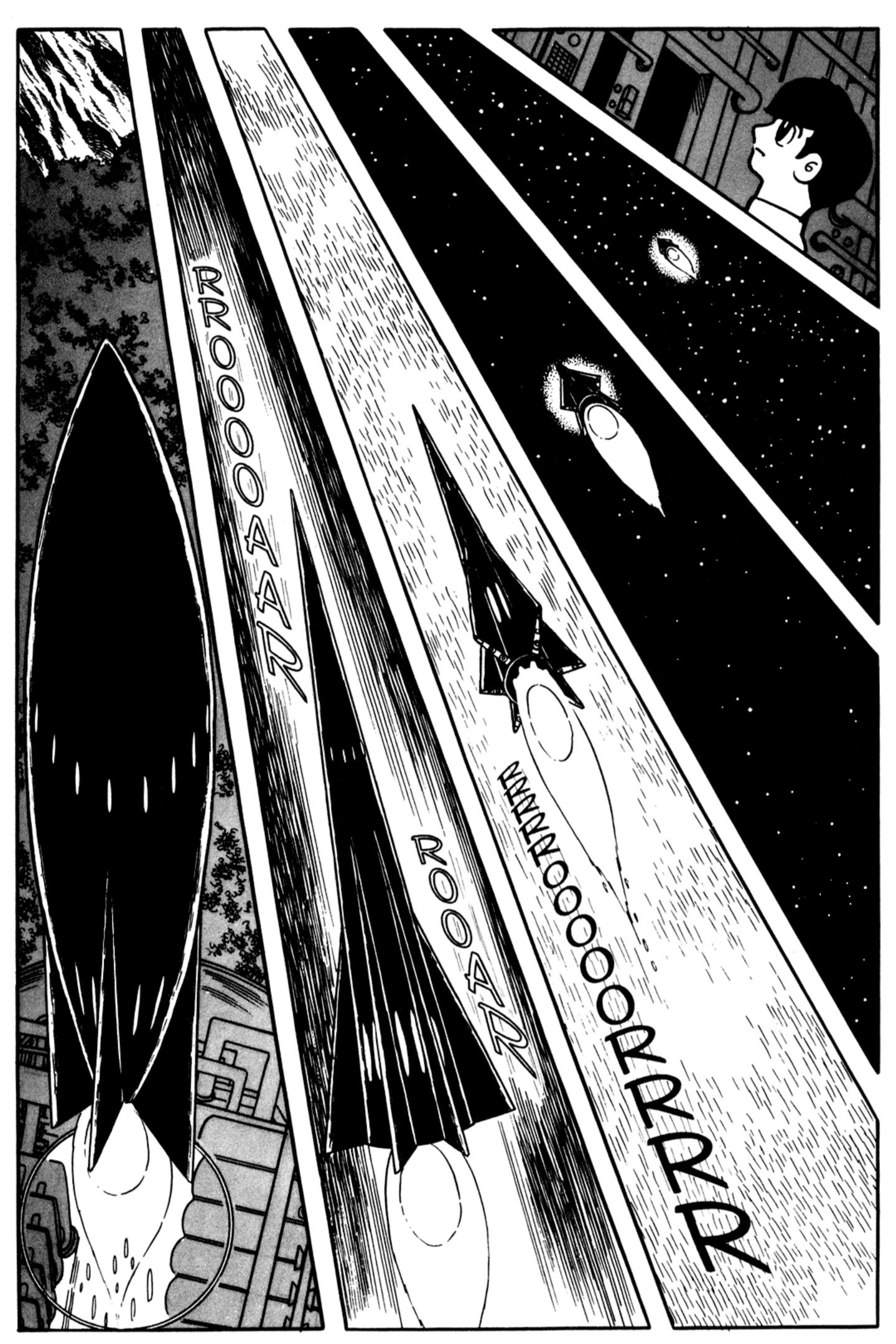
IS THAT THE
KIND OF ATTITUDE
THAT'S GOING TO
BRING LIFE BACK
TO EARTH?

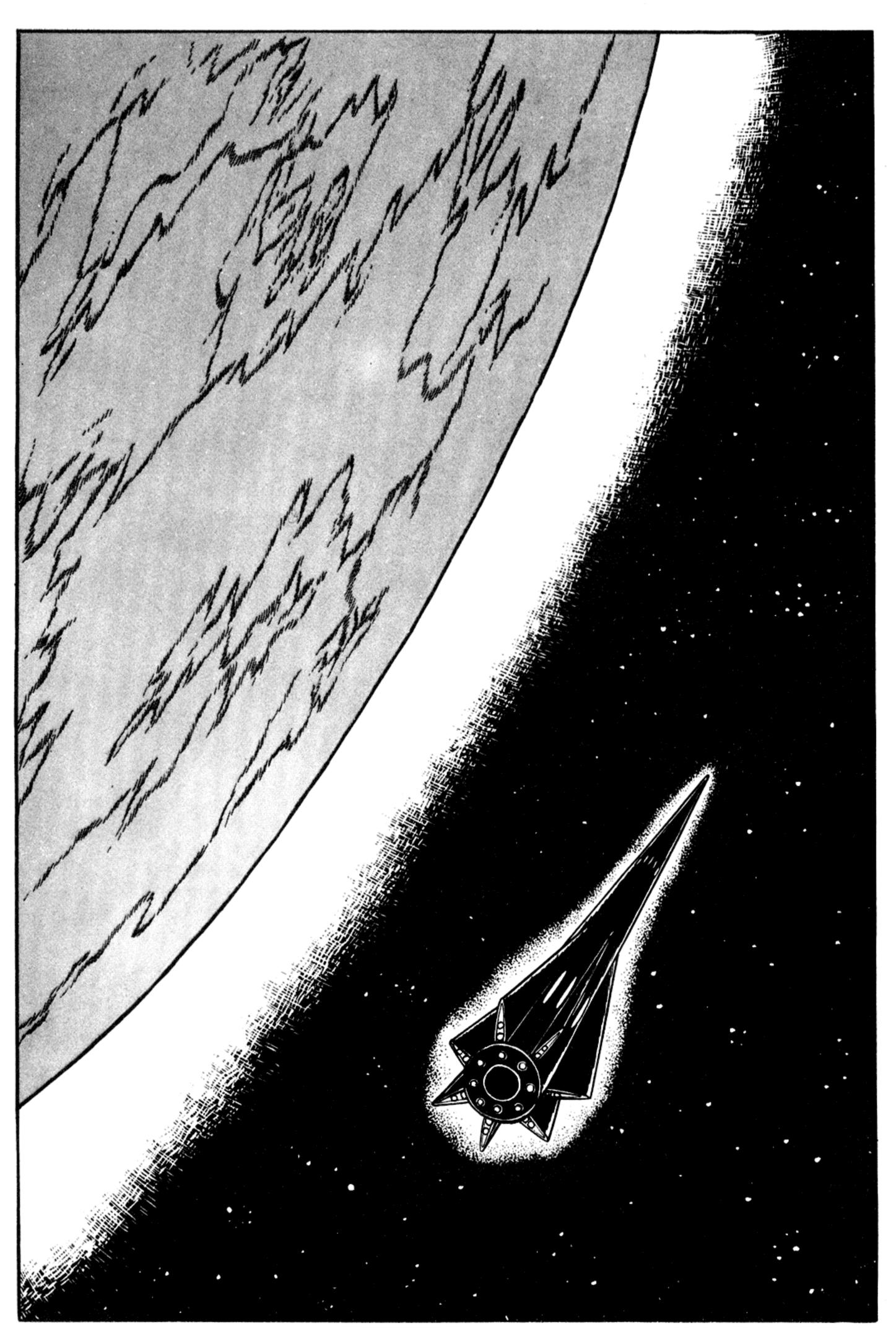


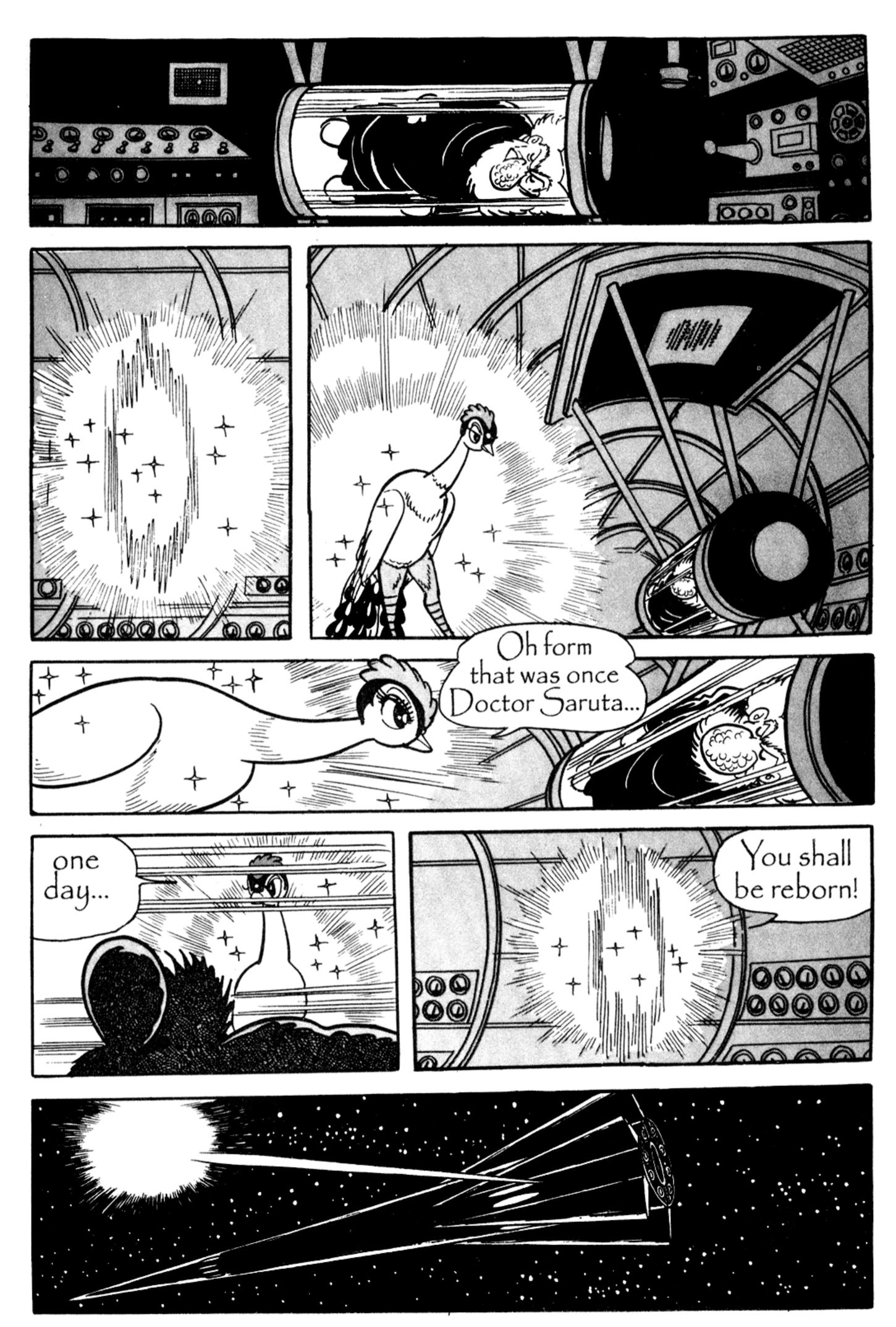






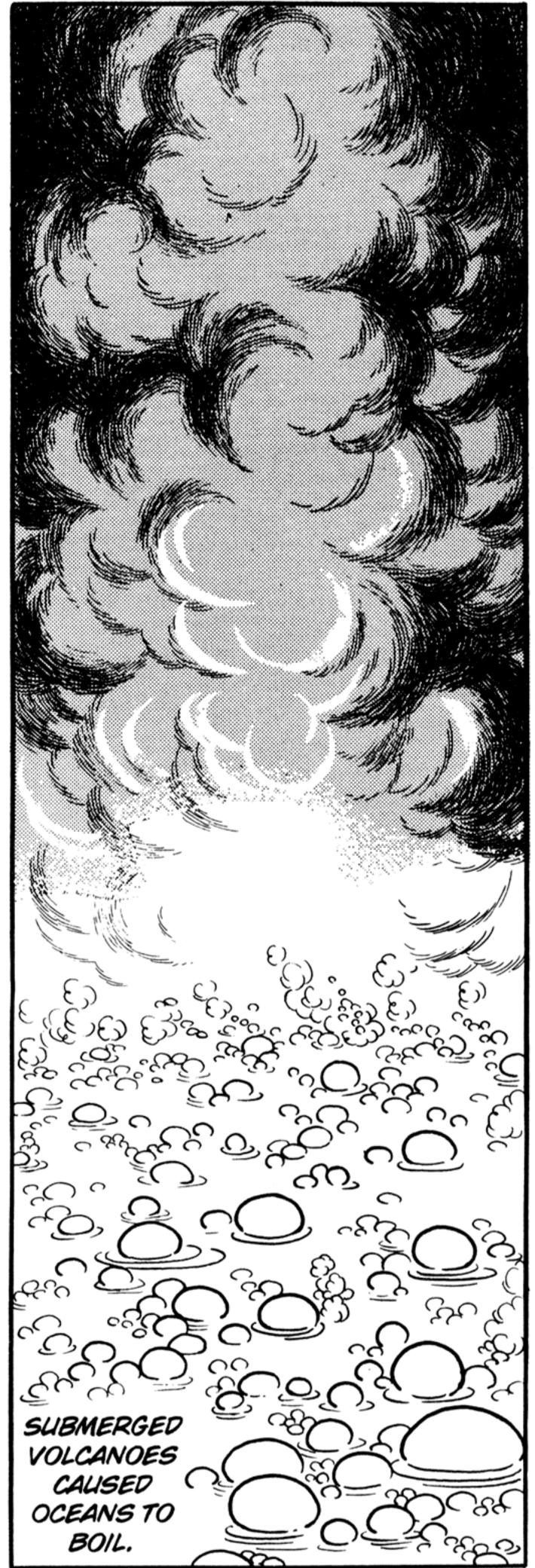


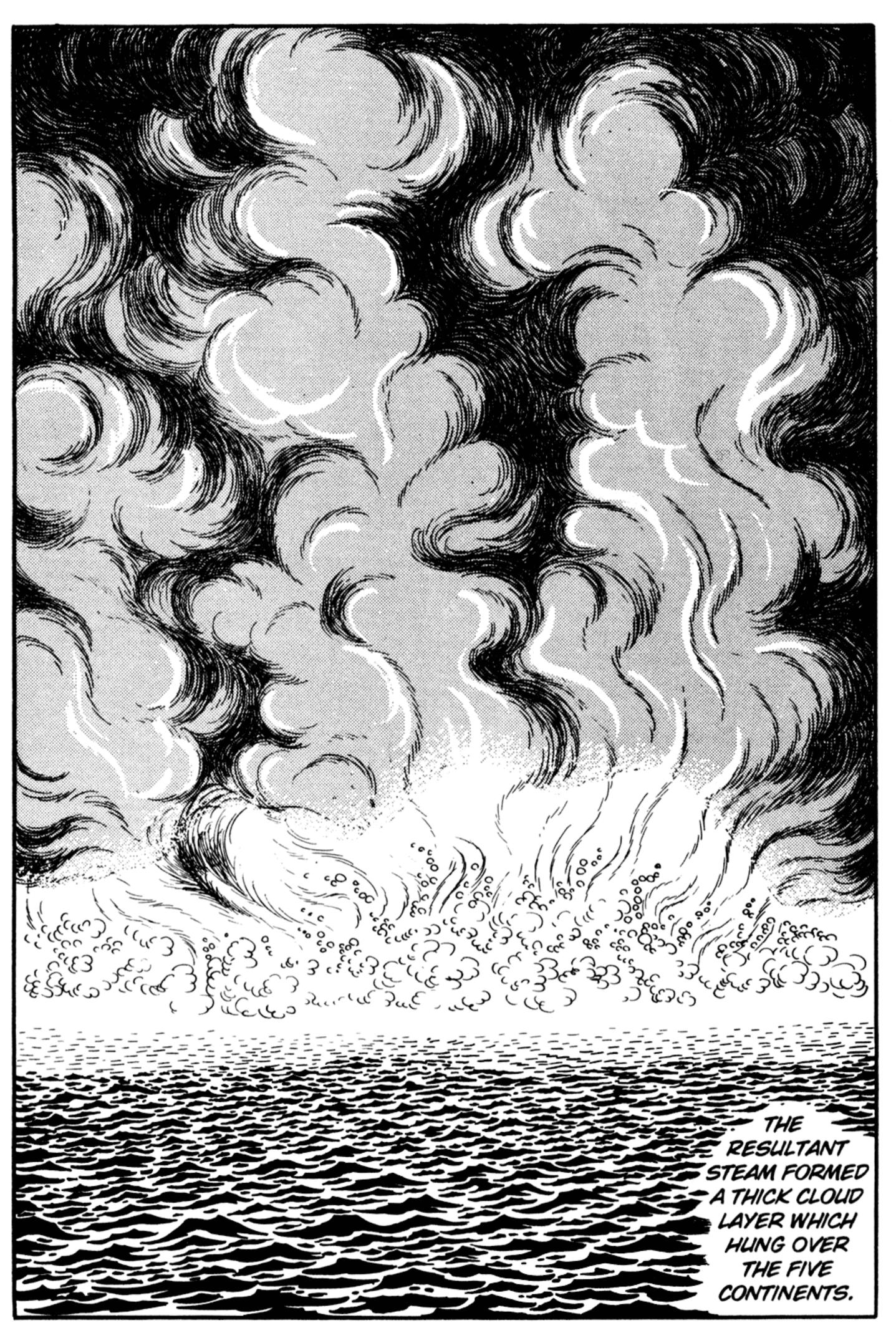














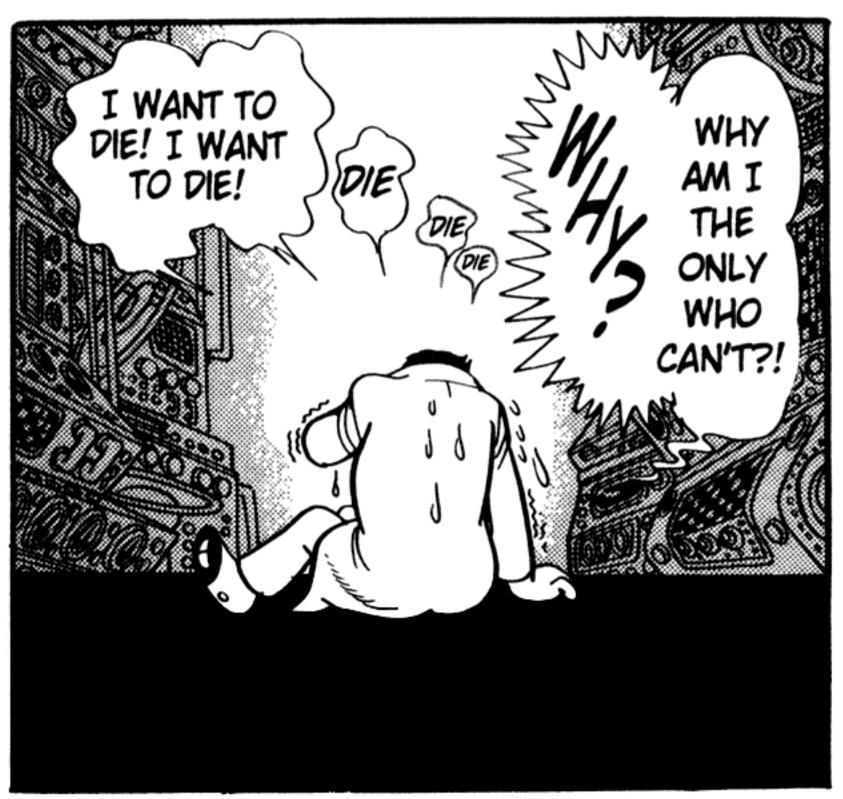










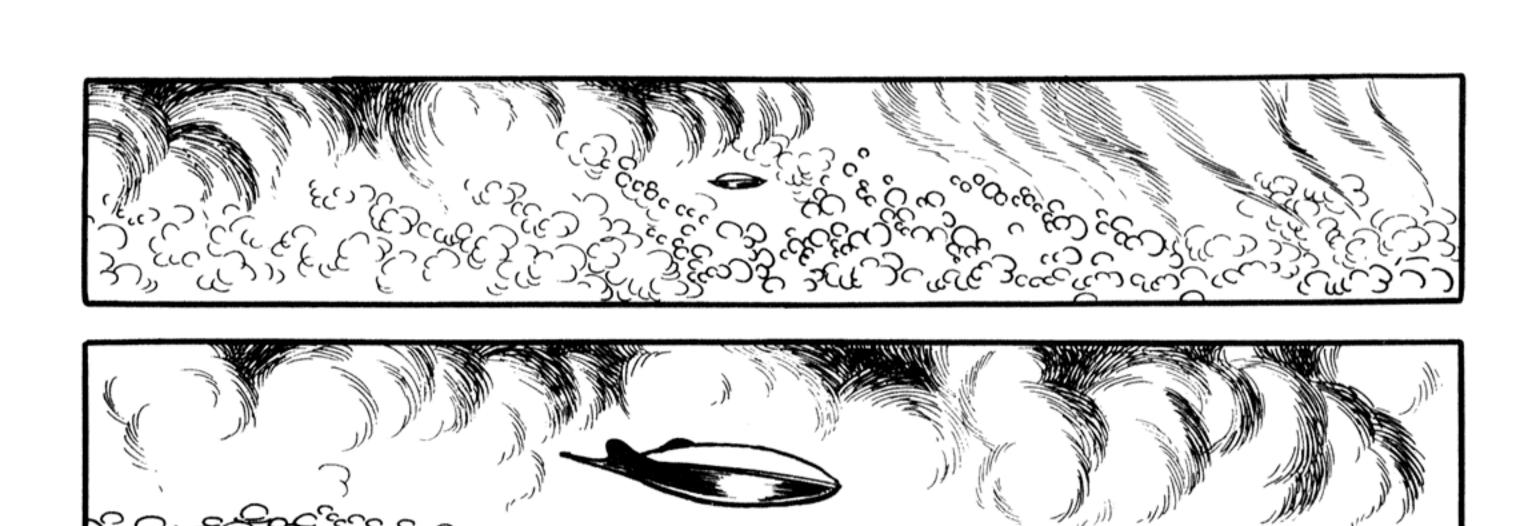


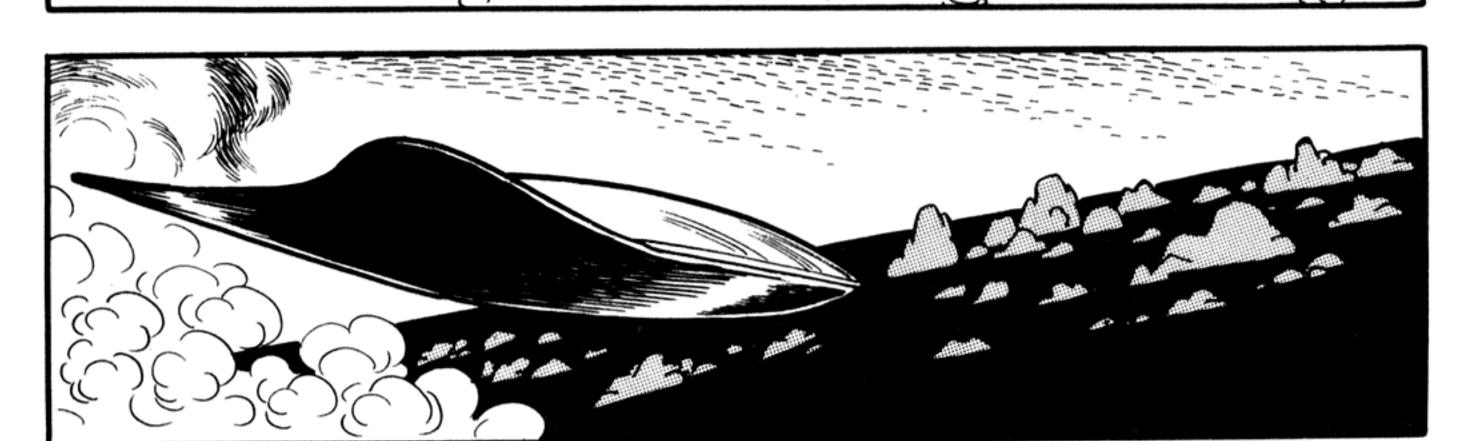






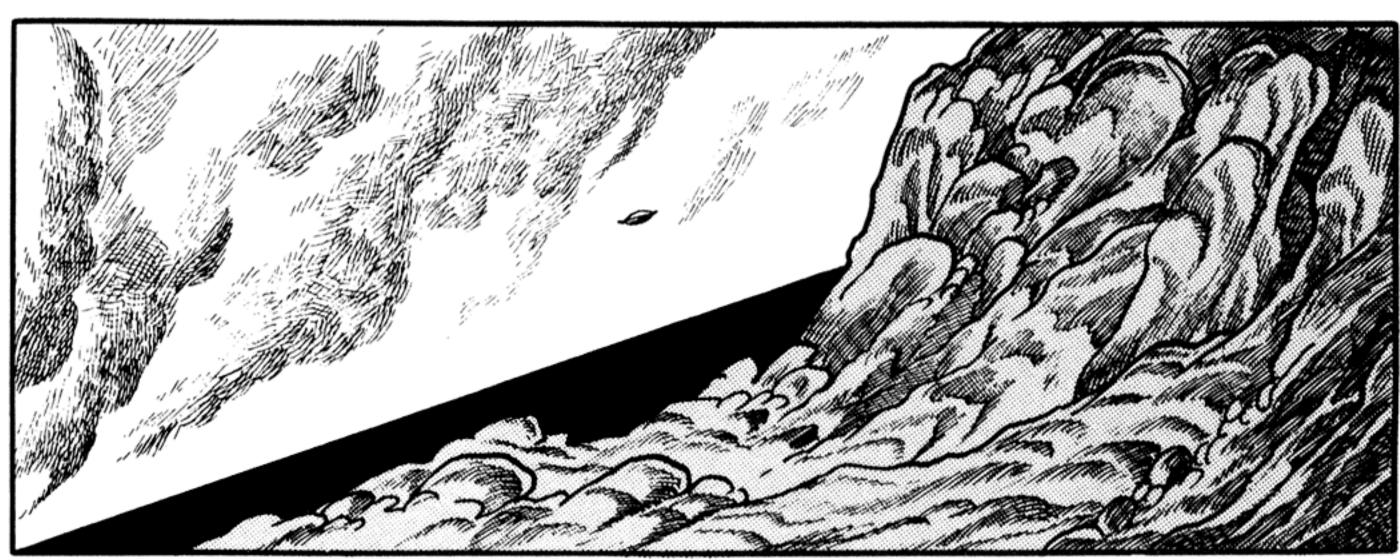






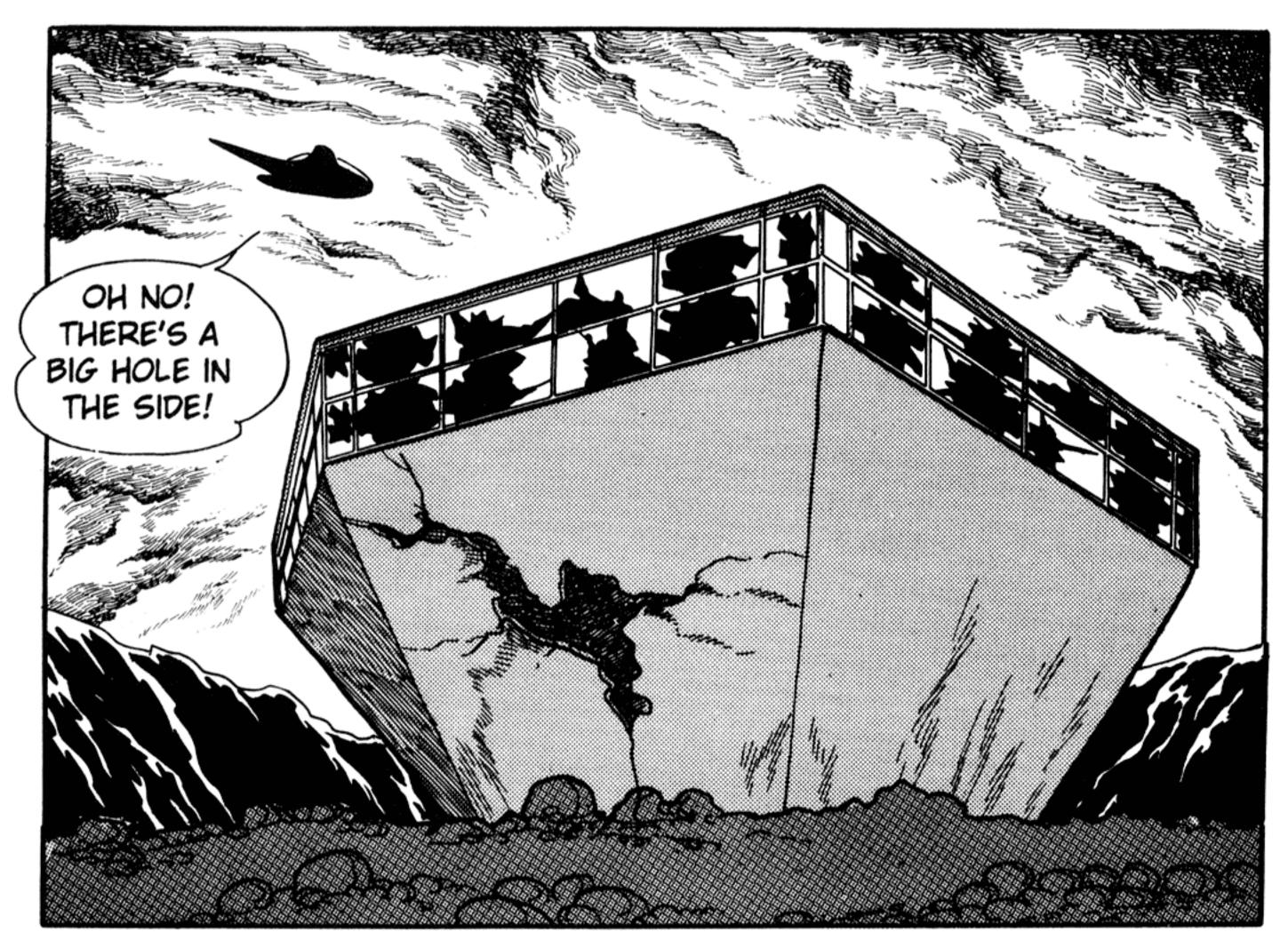






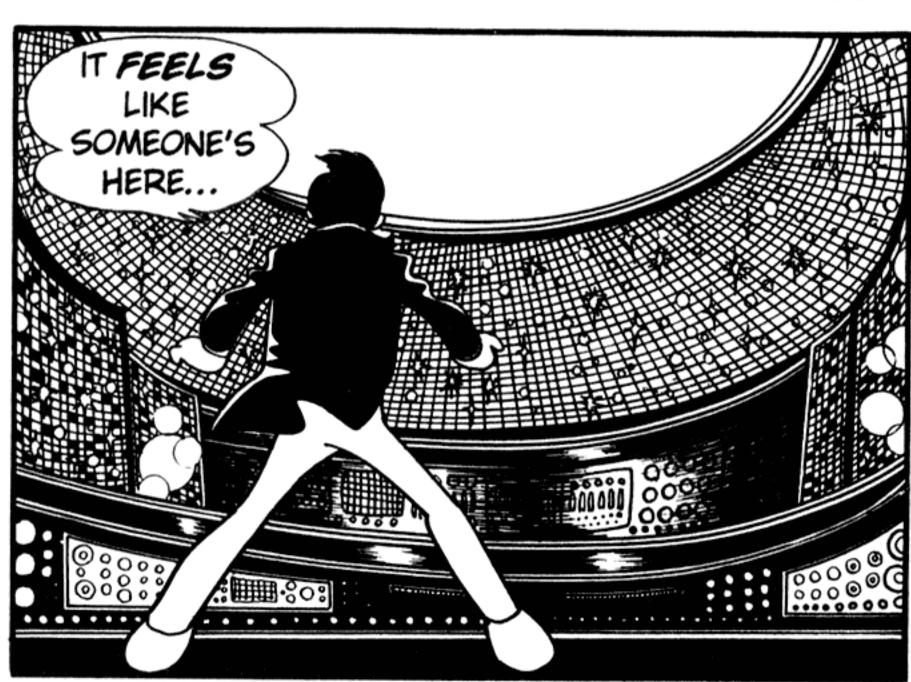




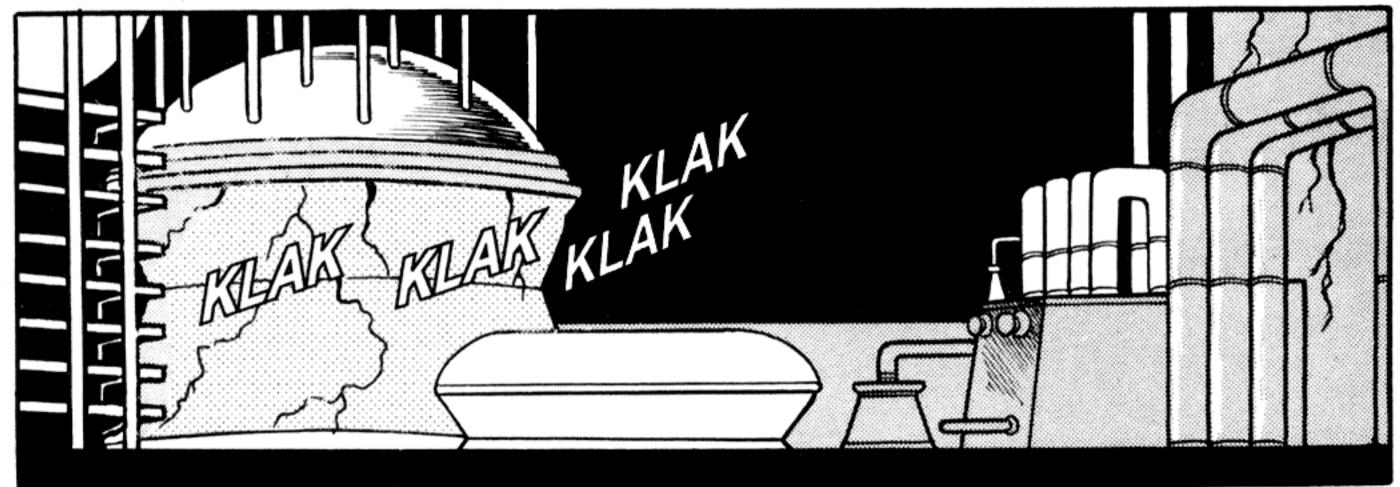




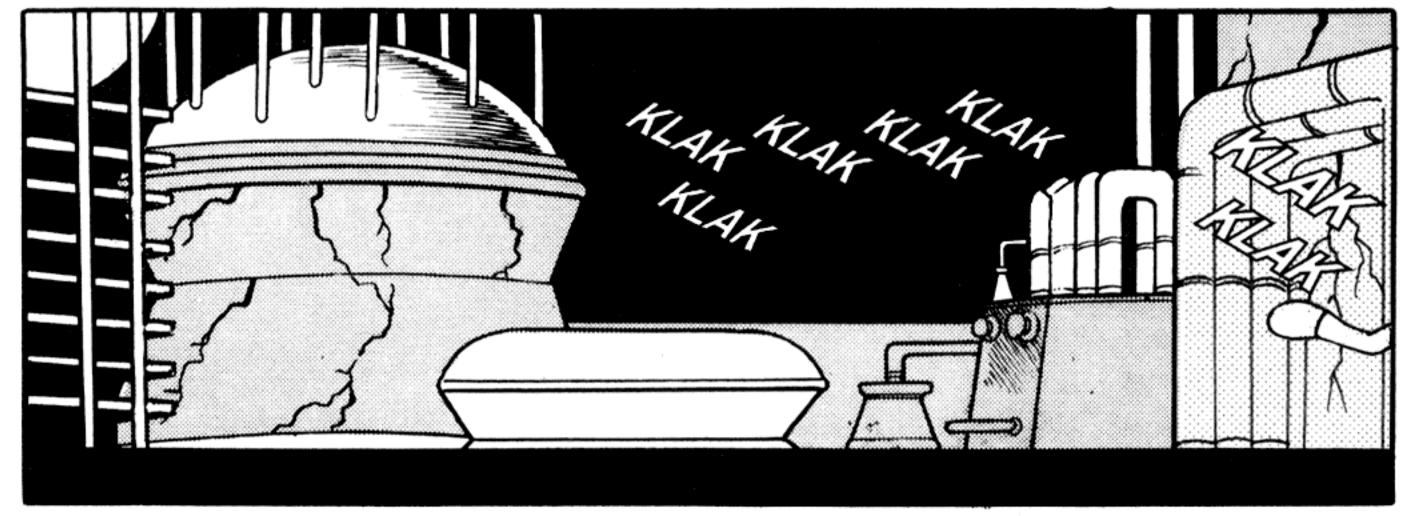


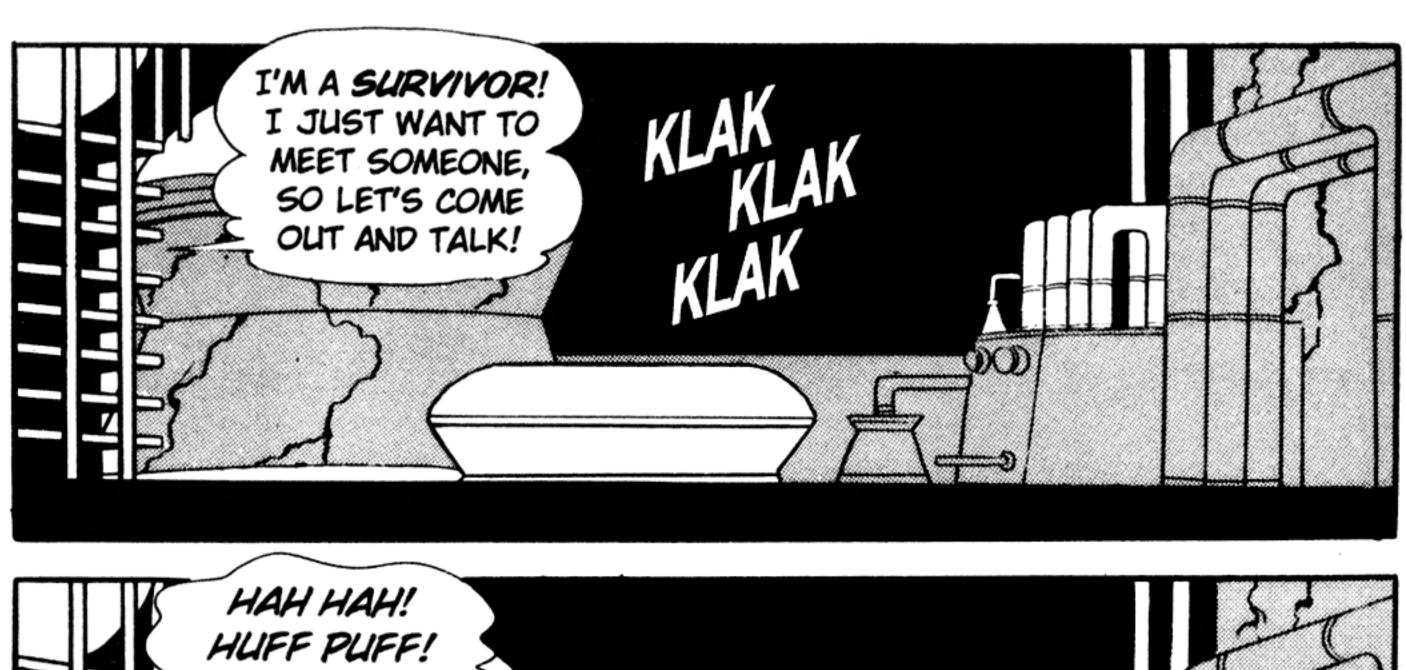


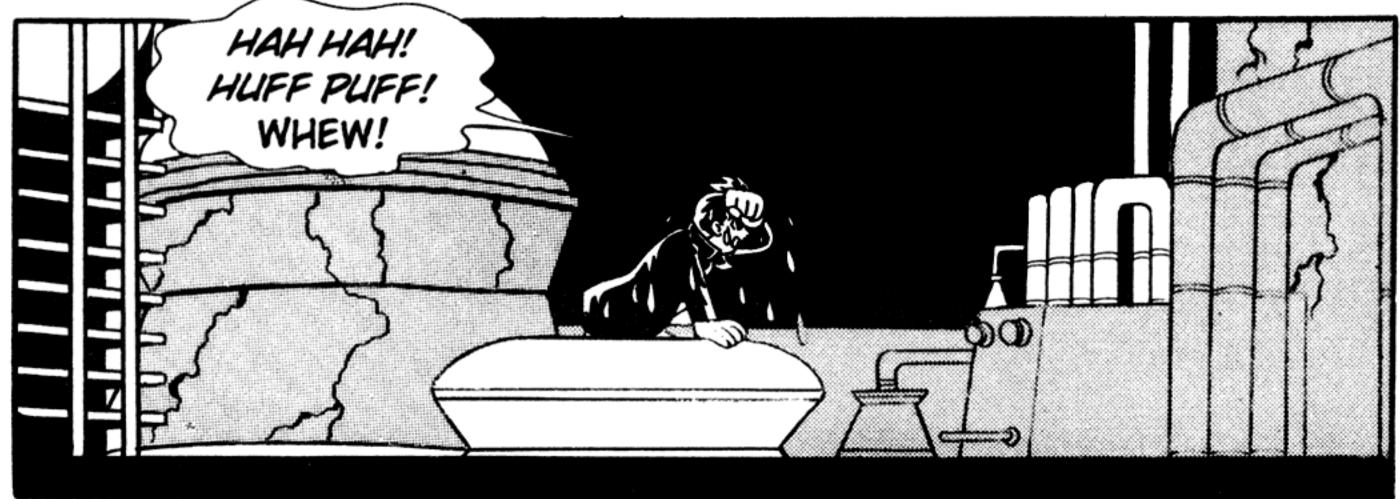


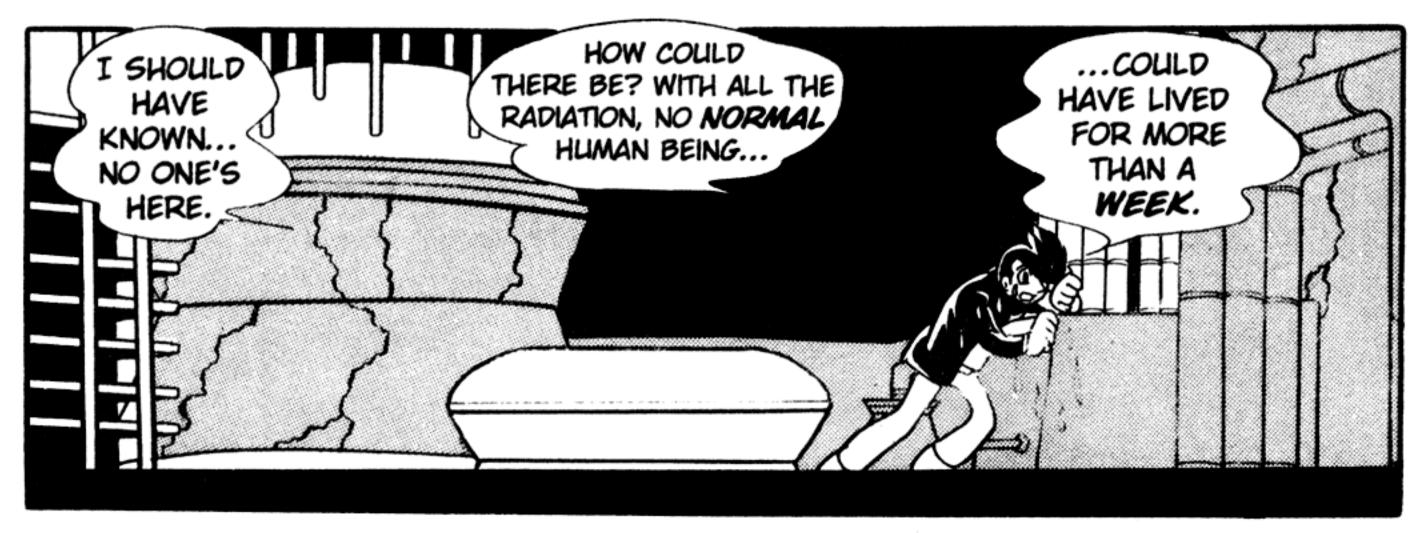


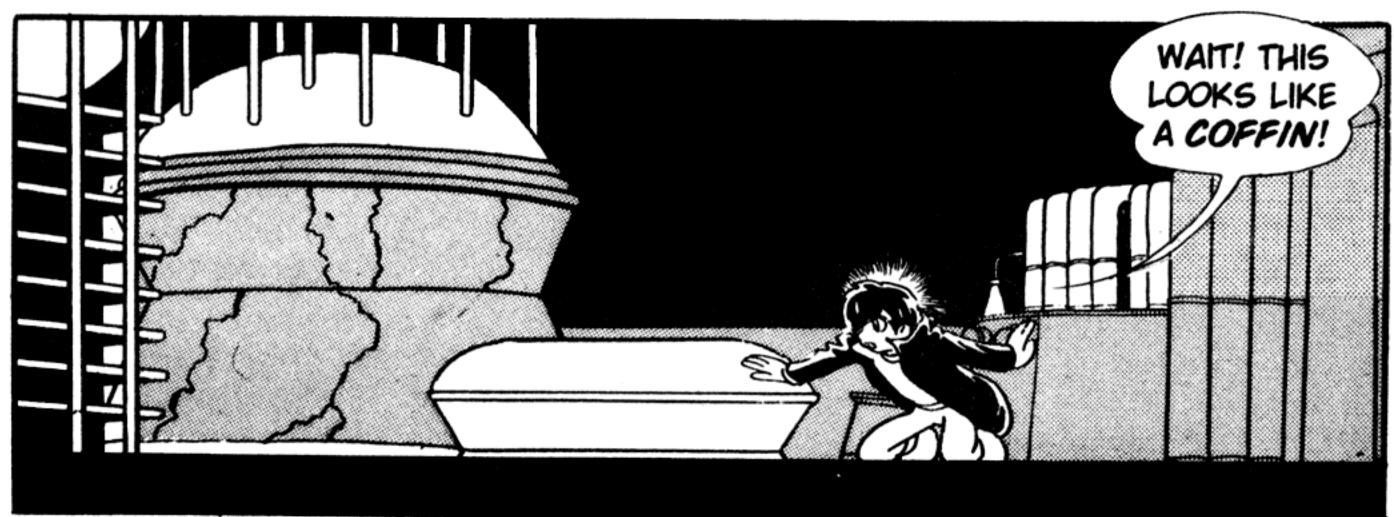




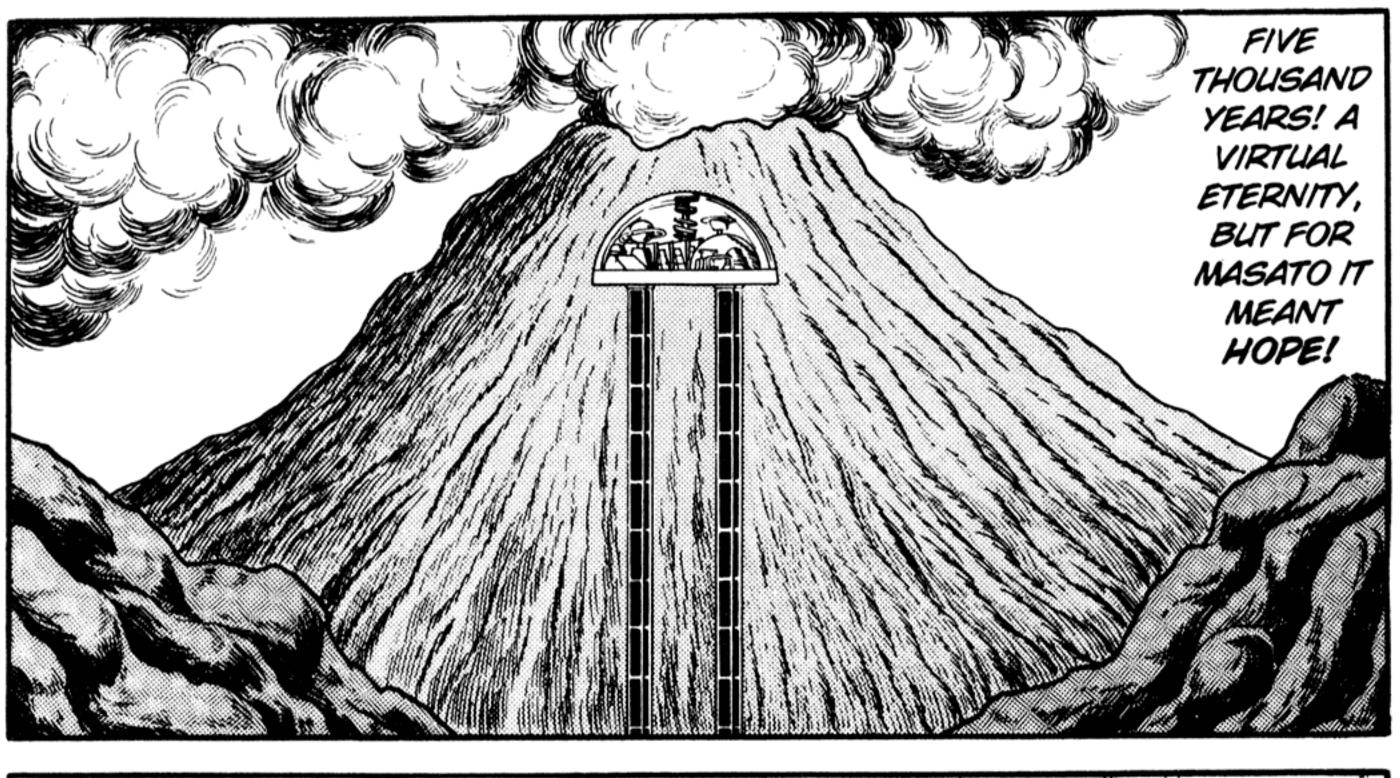


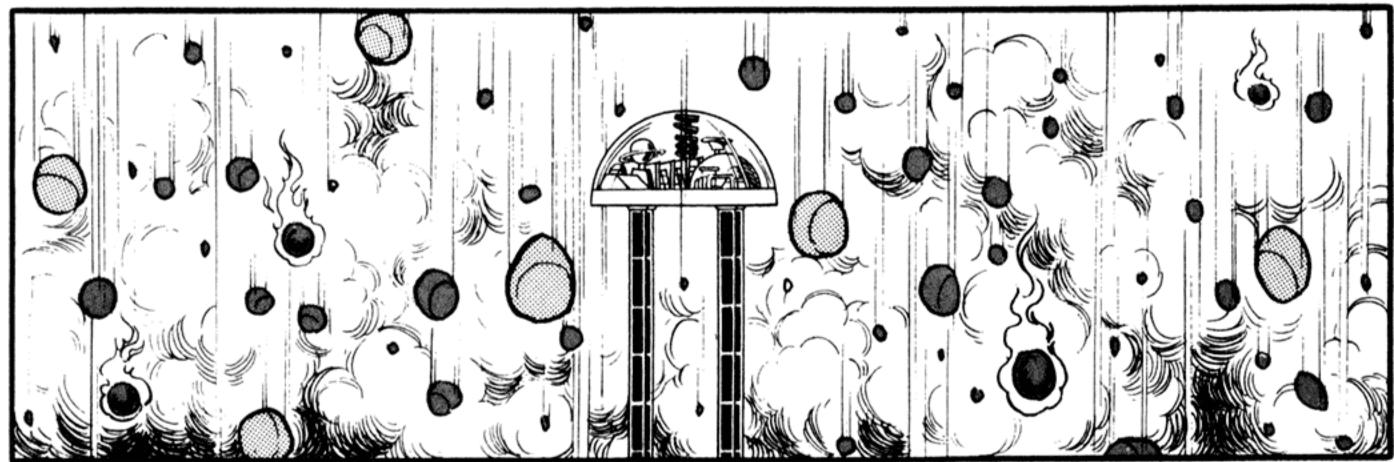


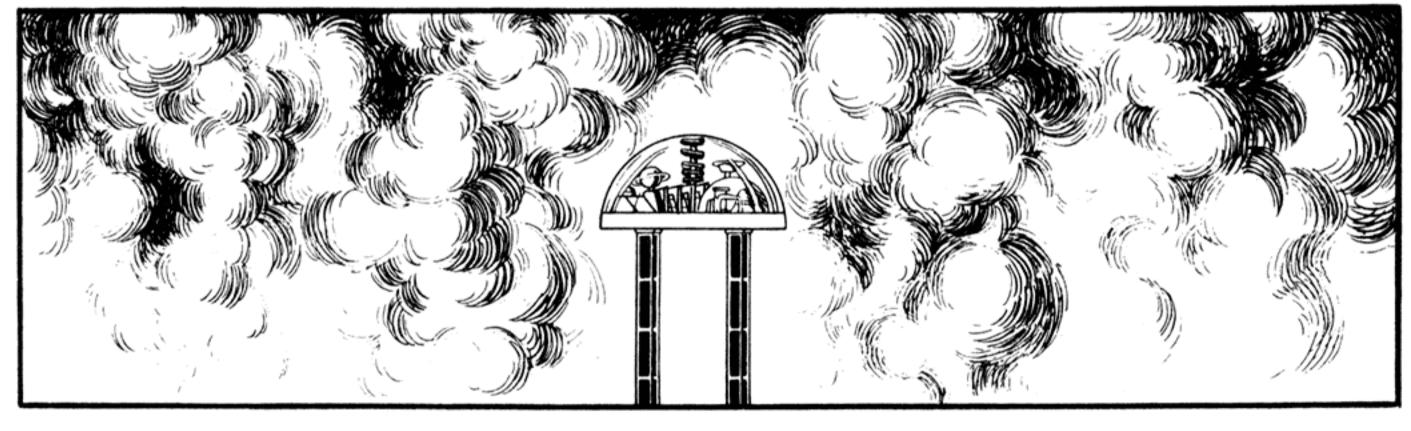


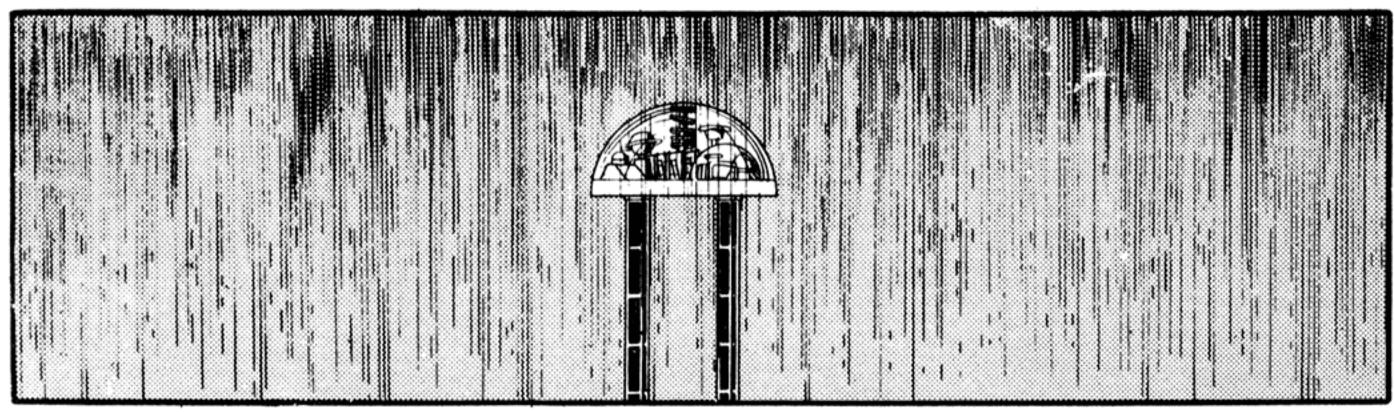


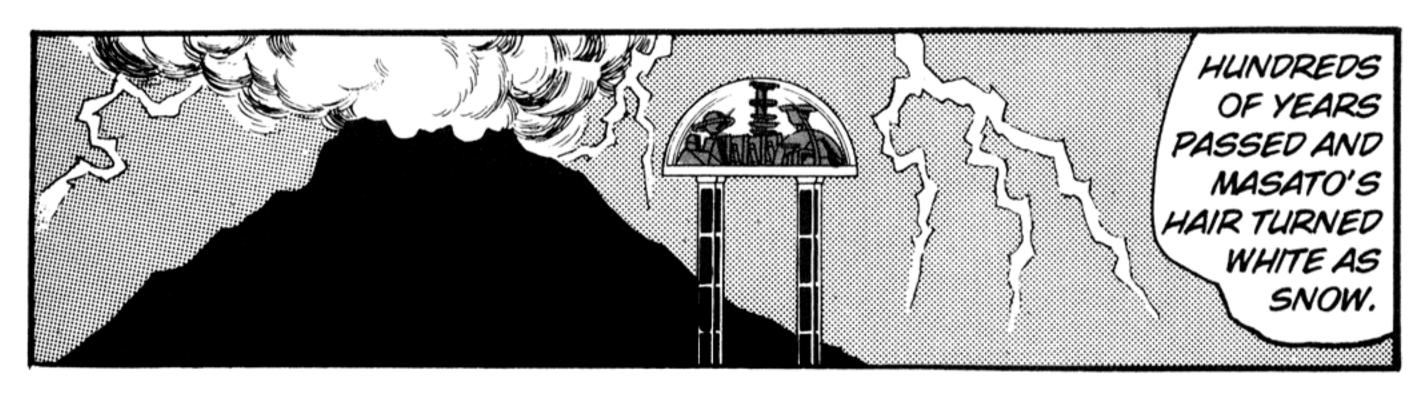


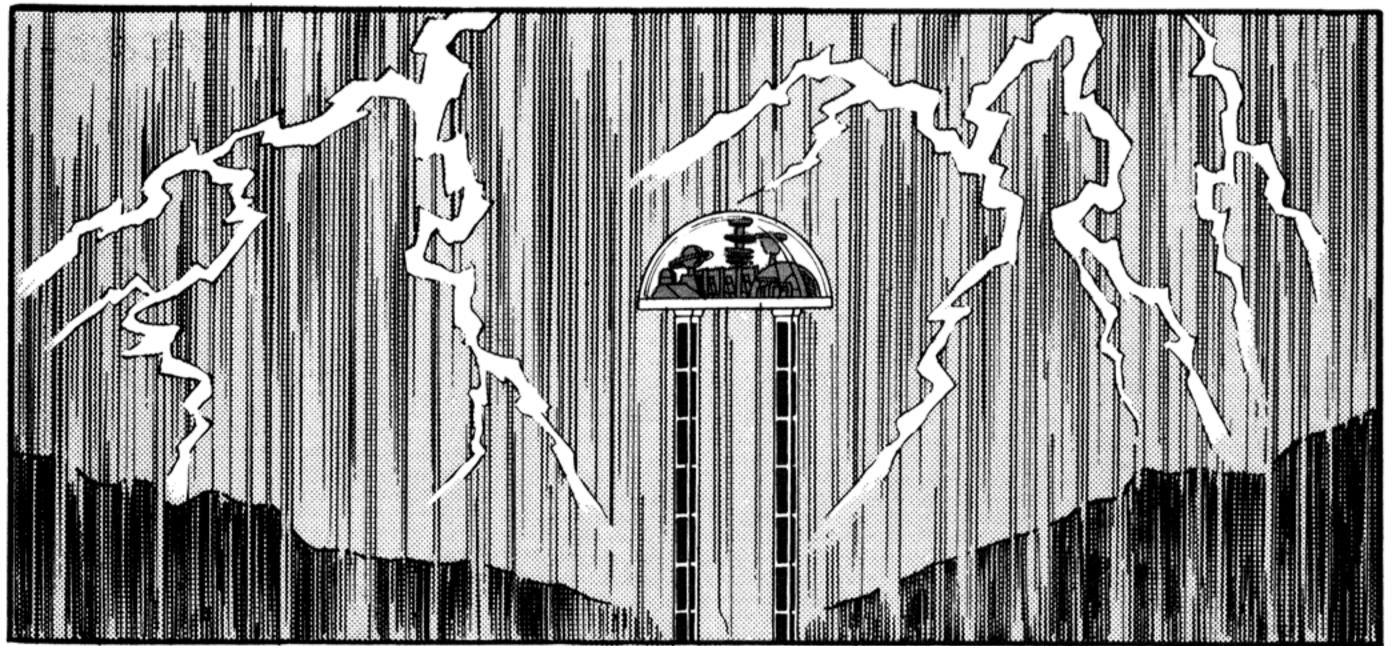


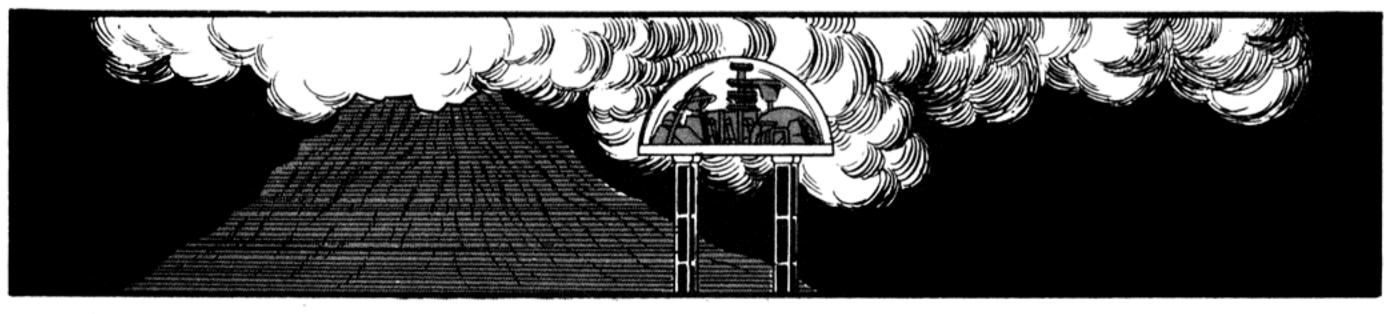


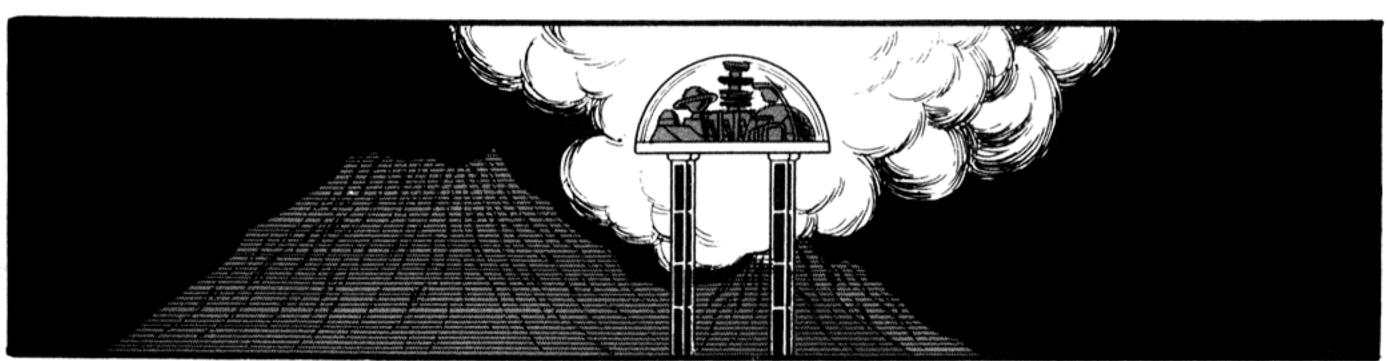


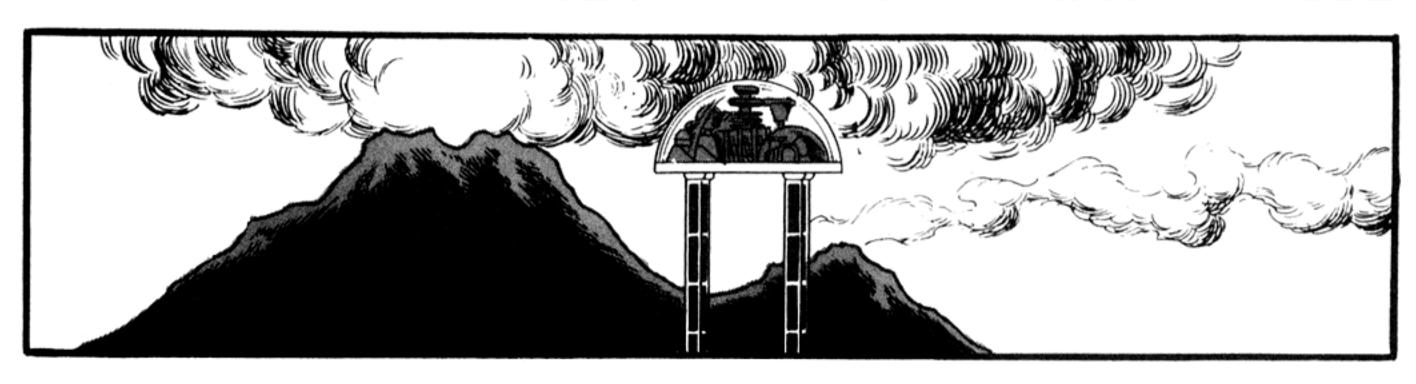




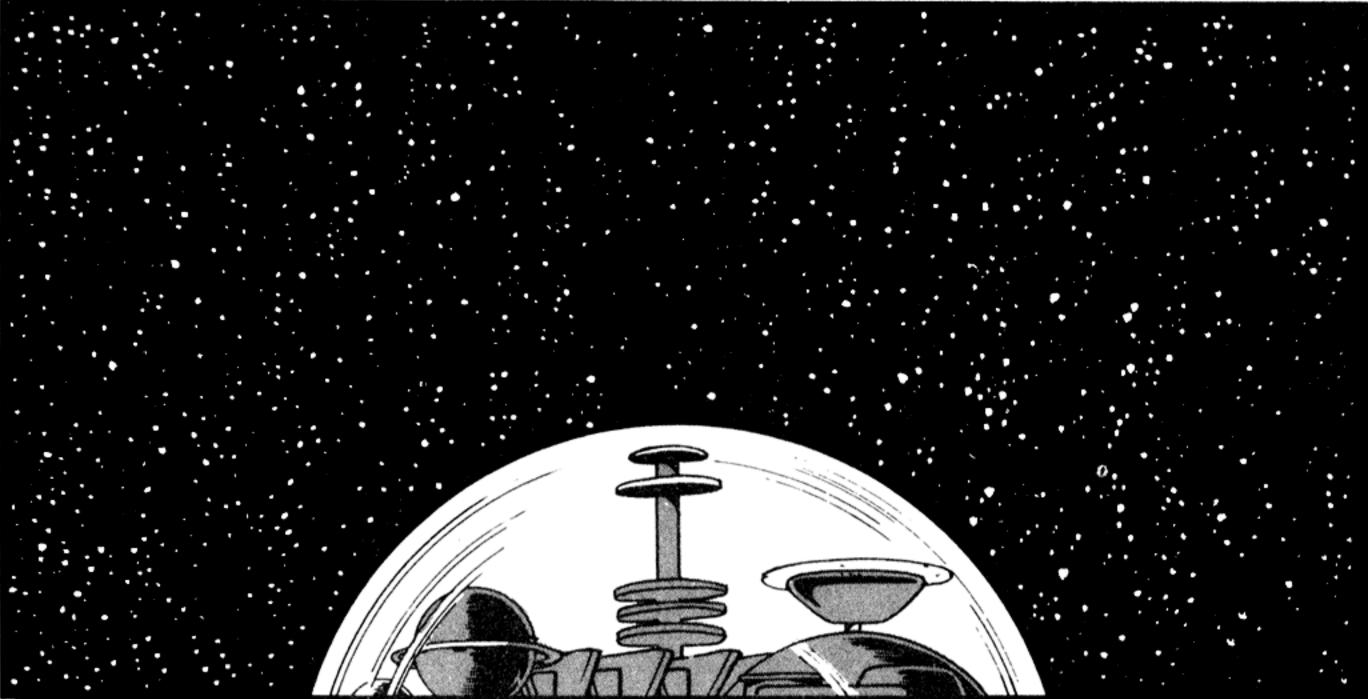




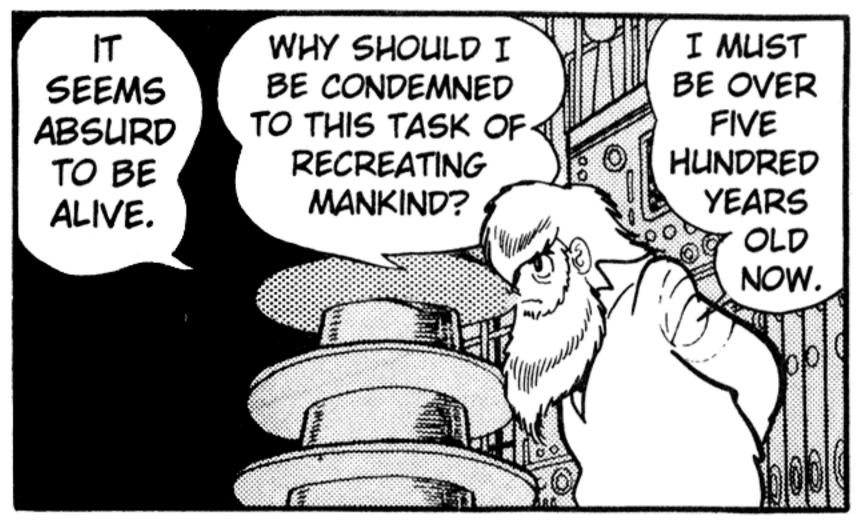






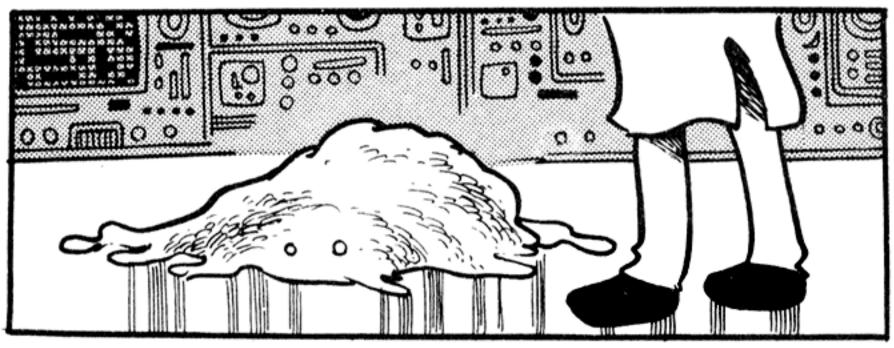


















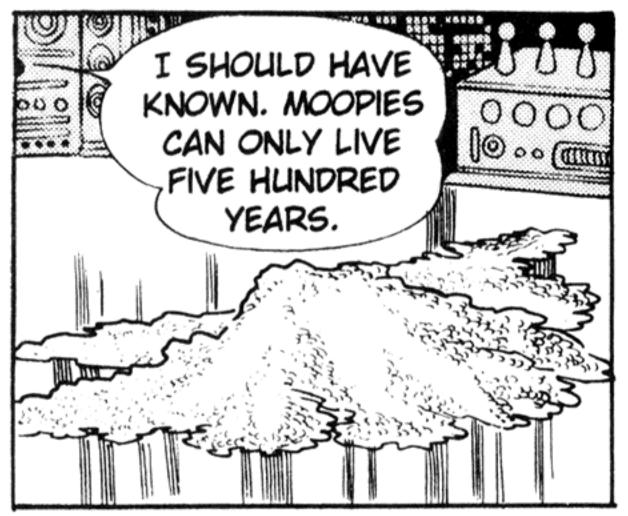






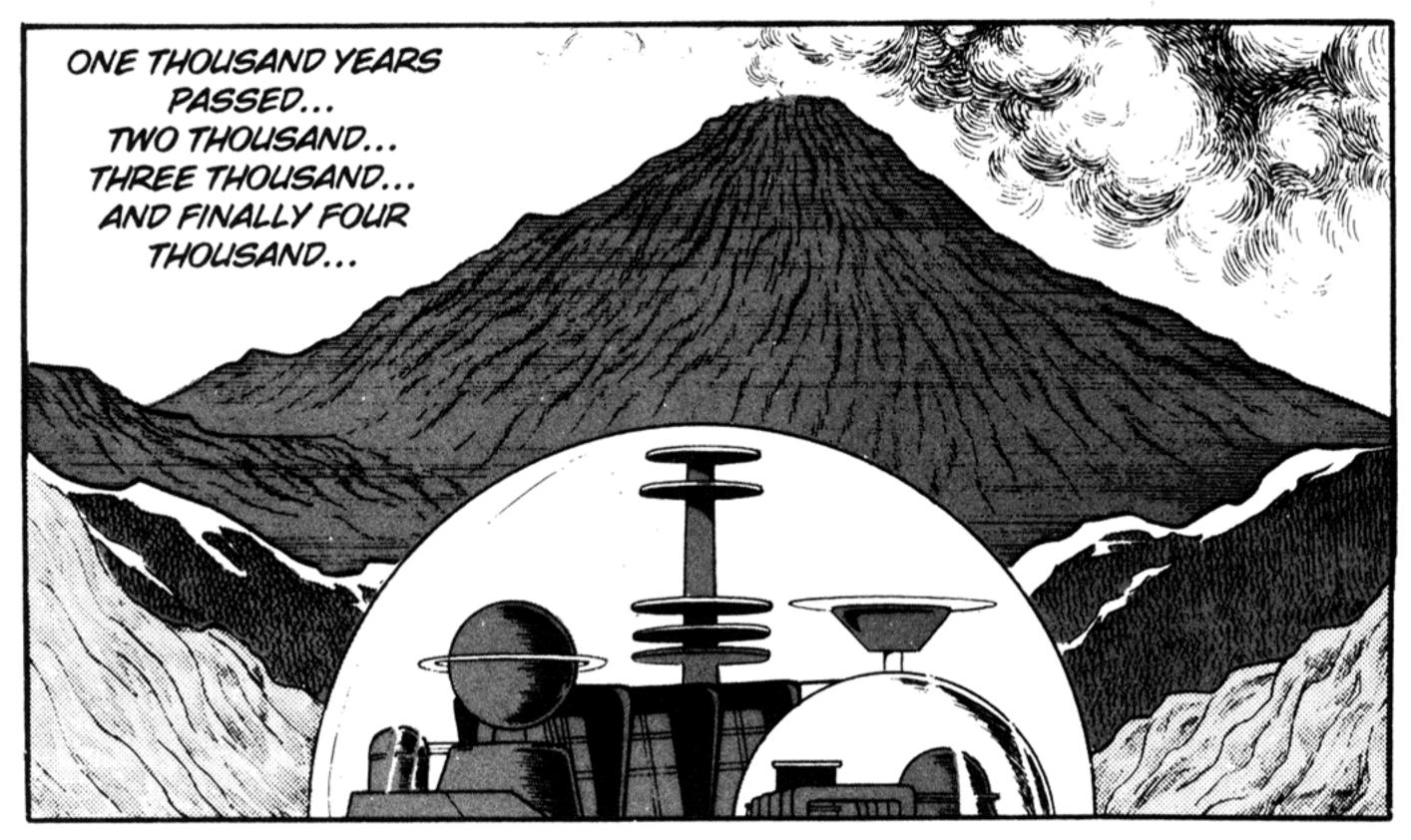








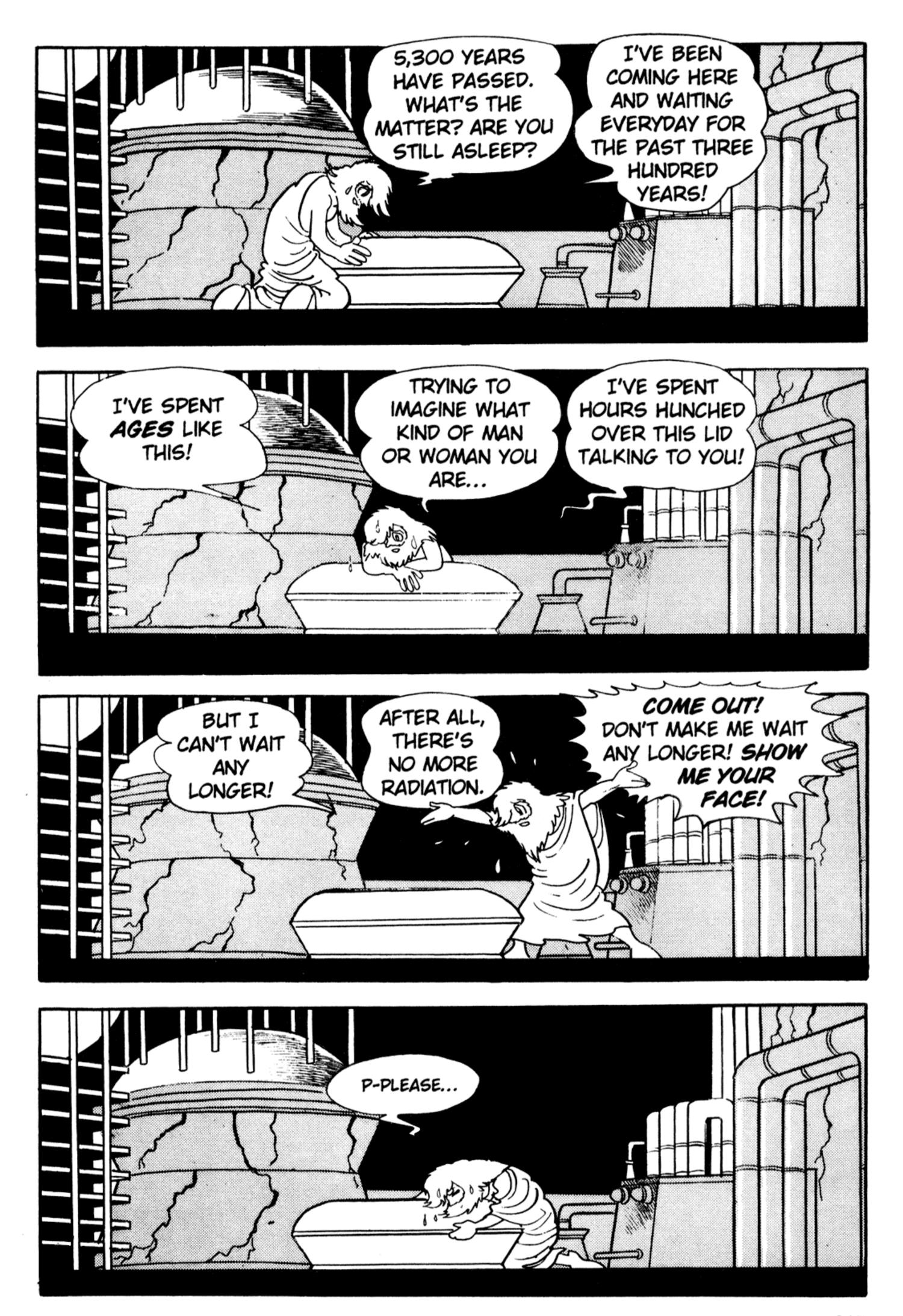




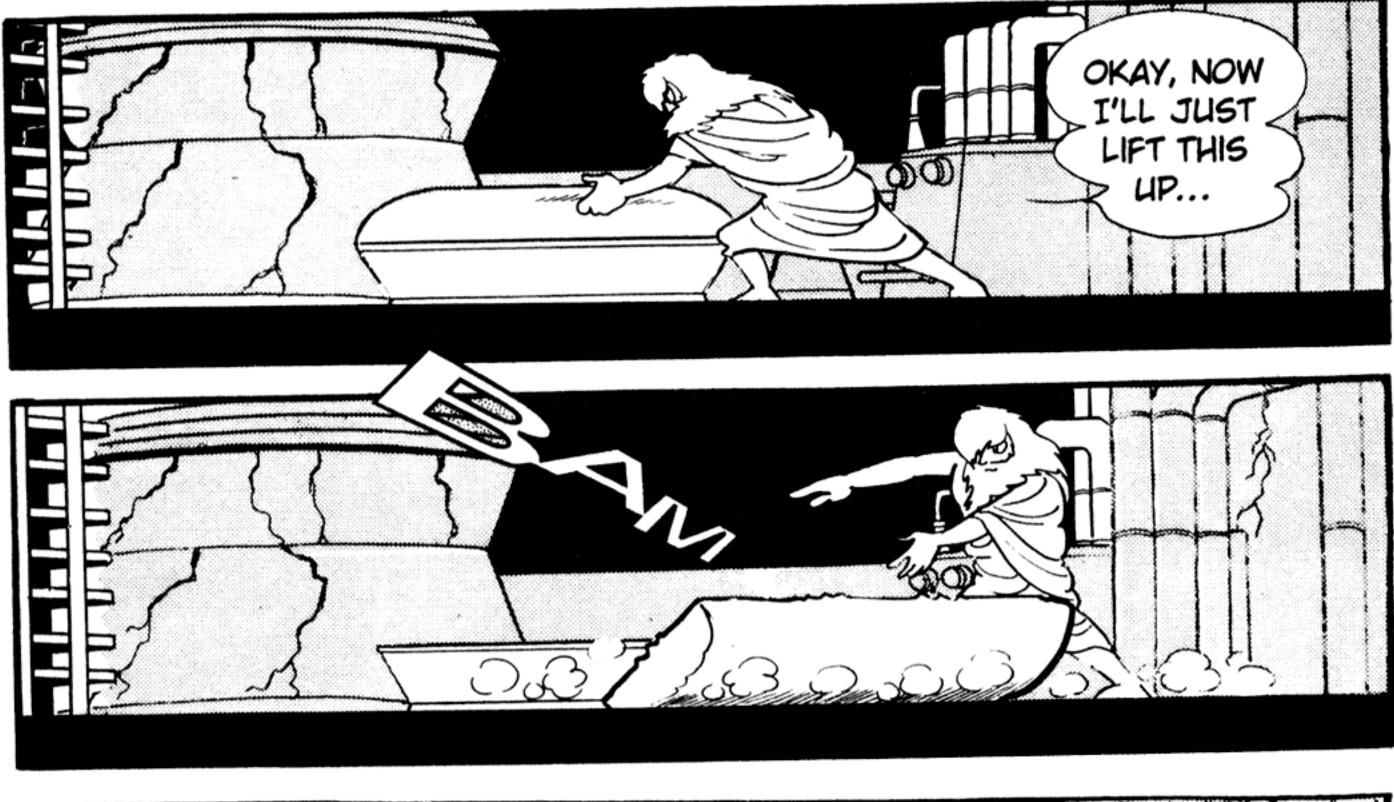








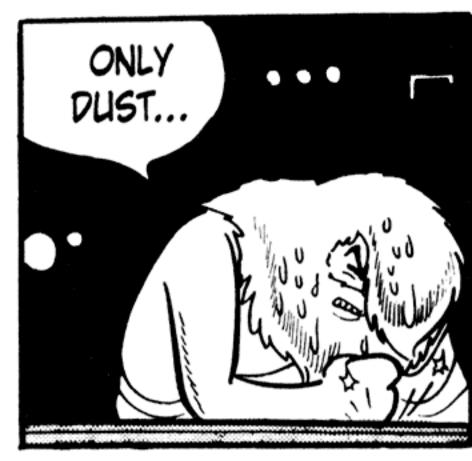






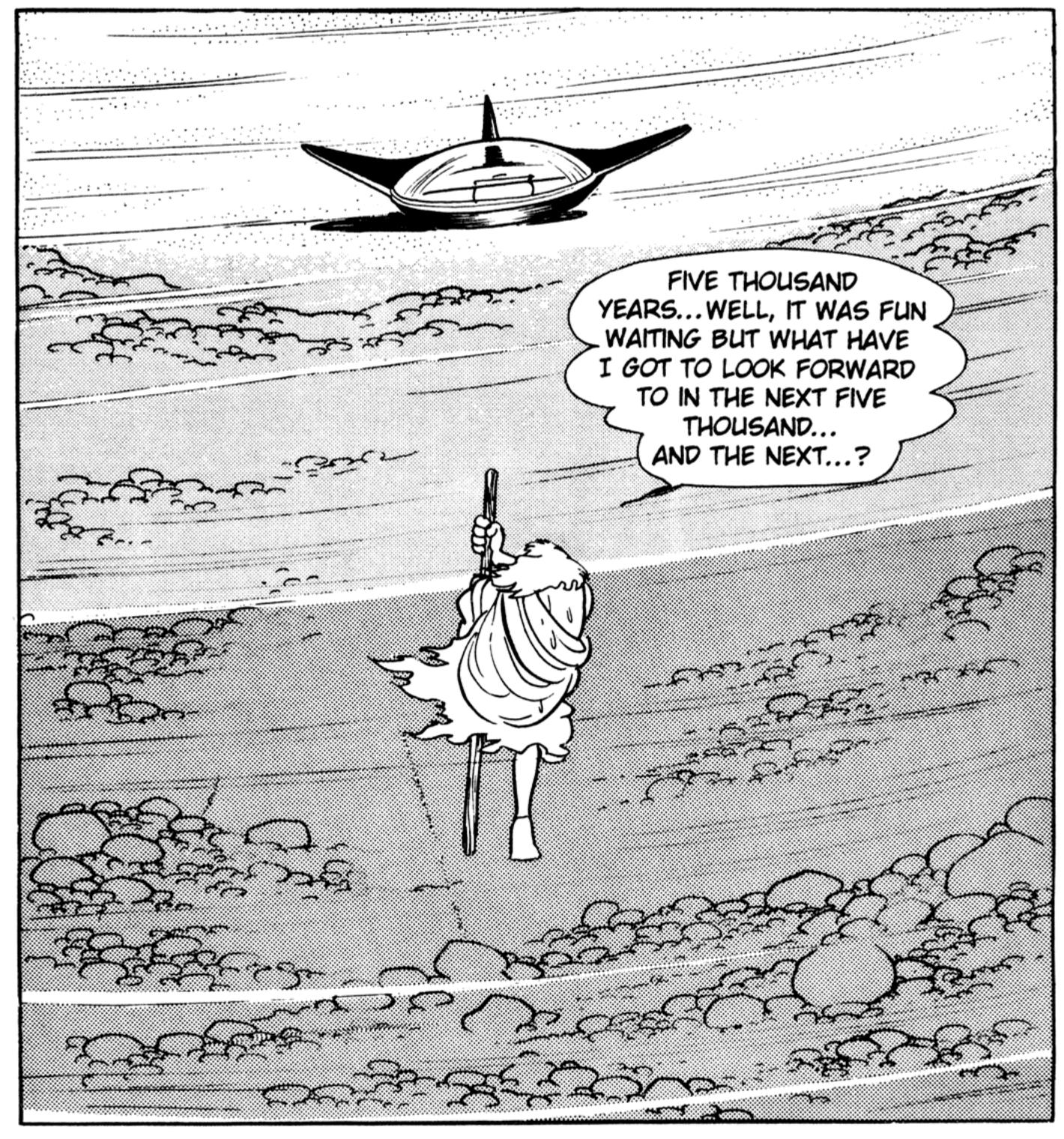






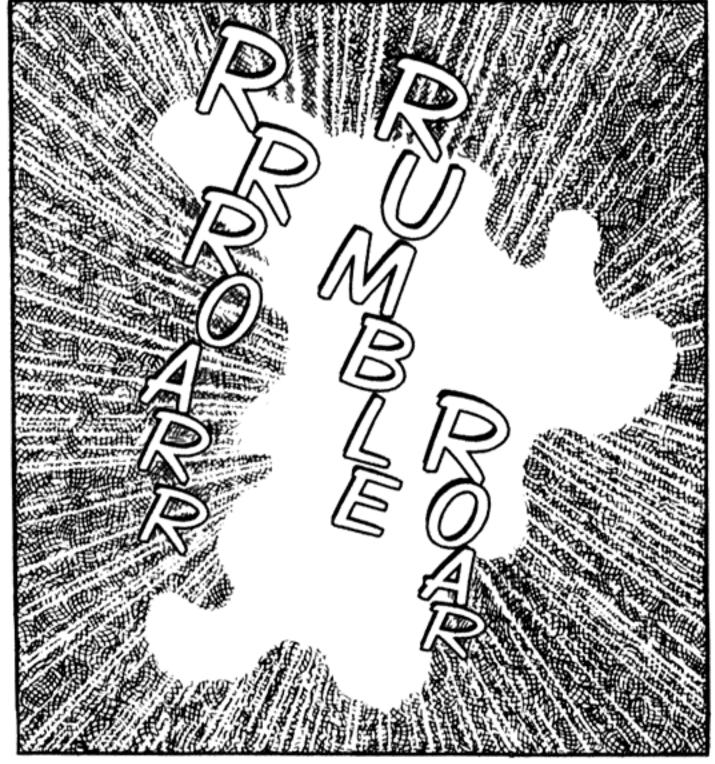


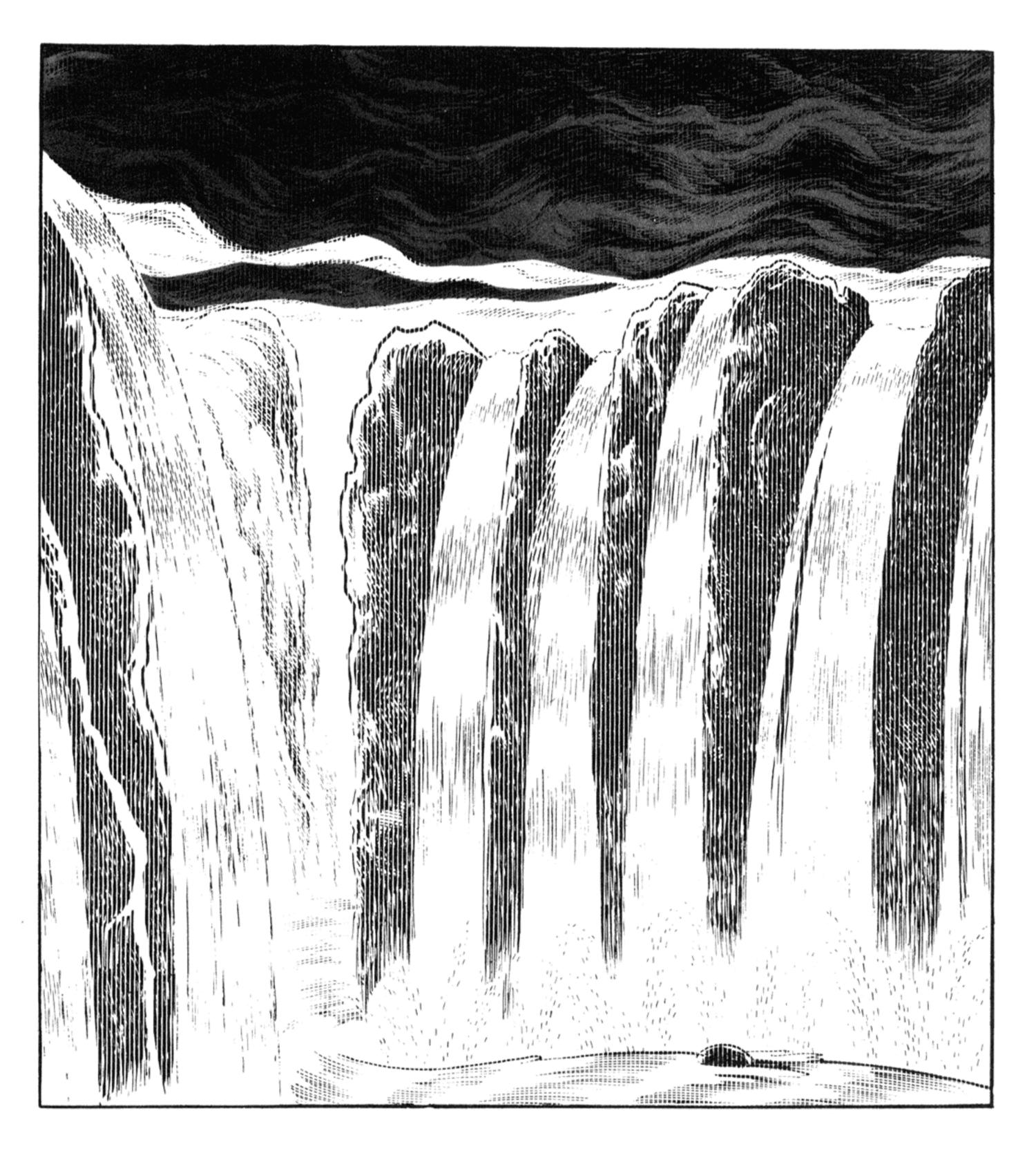




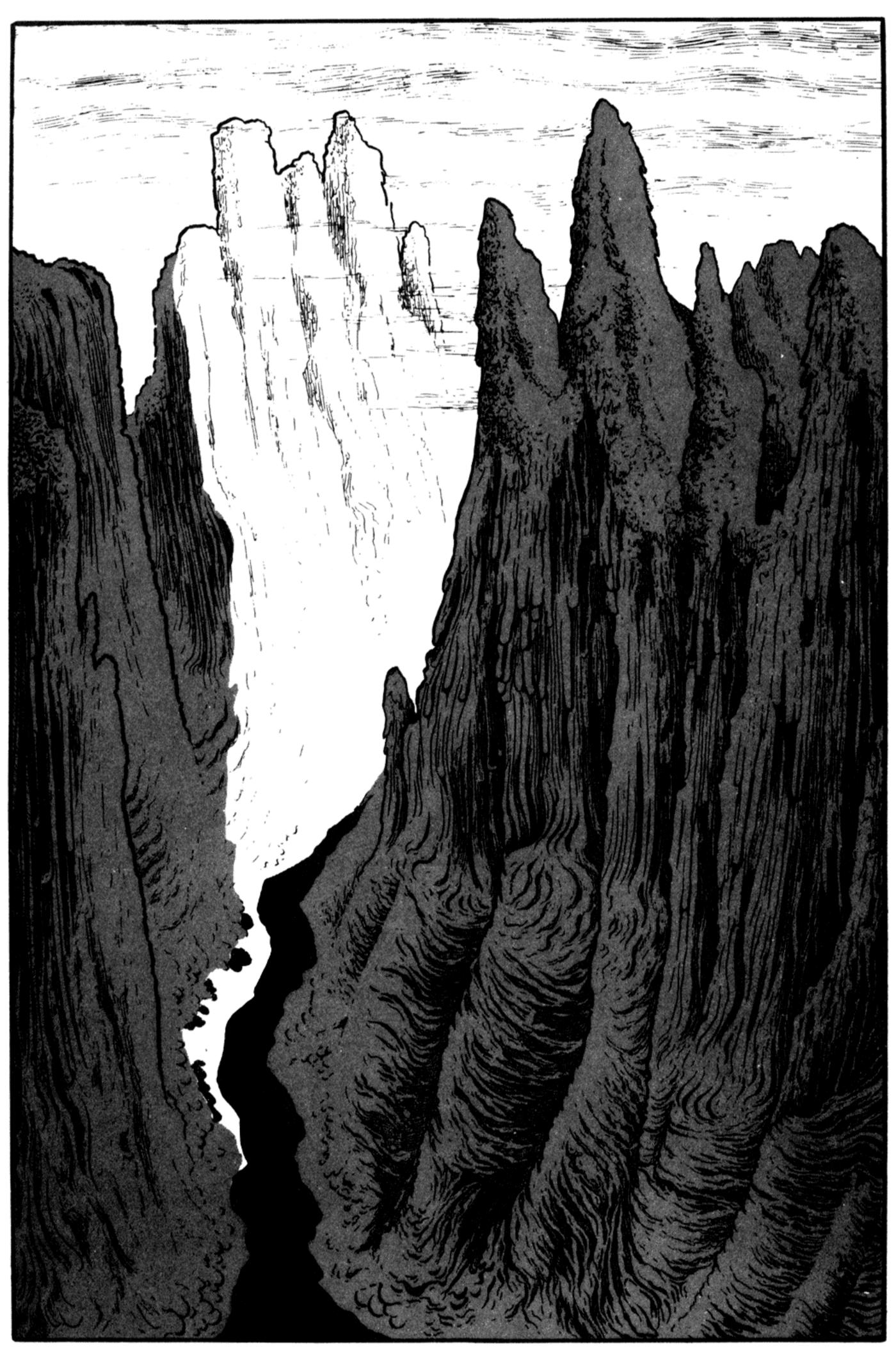


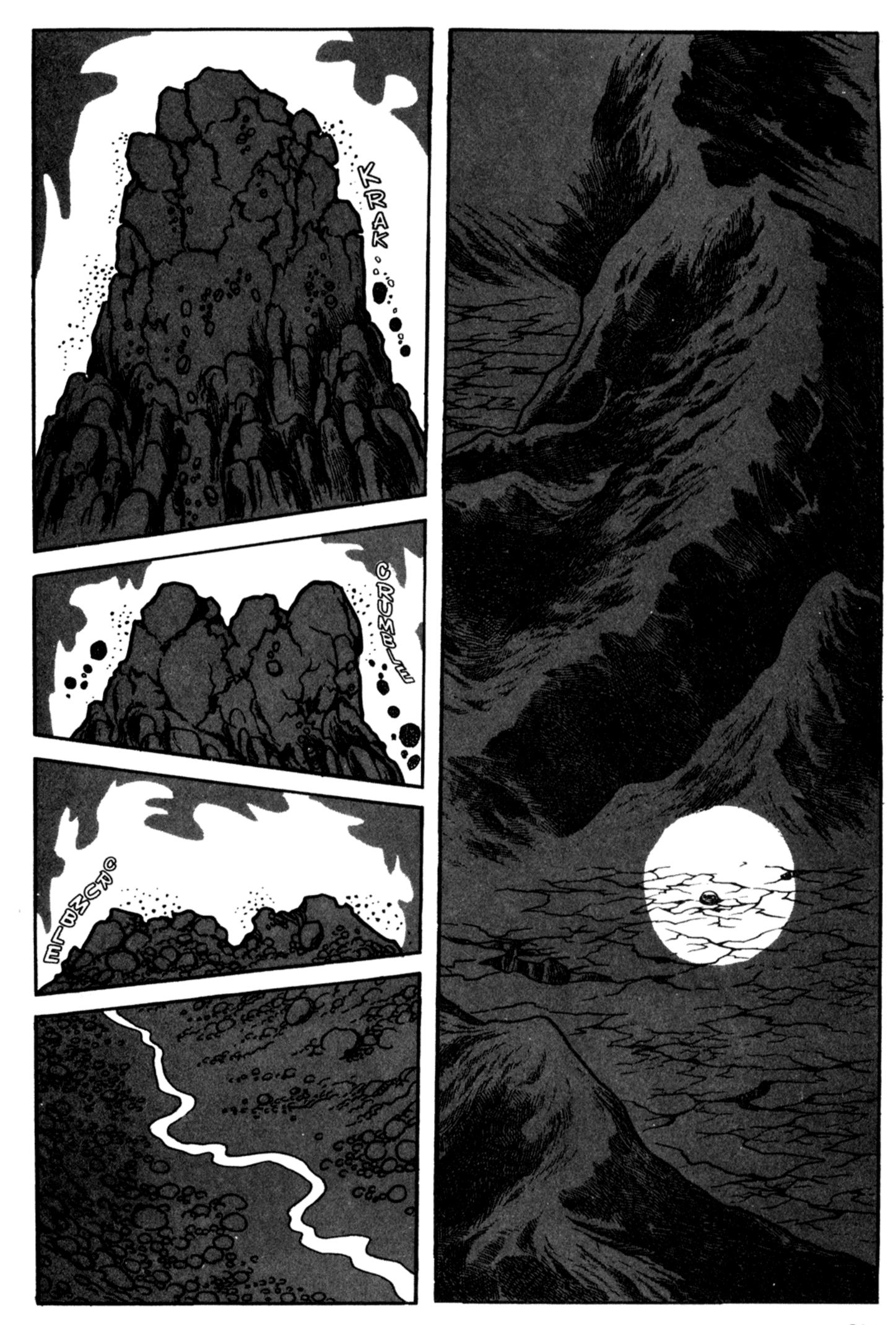




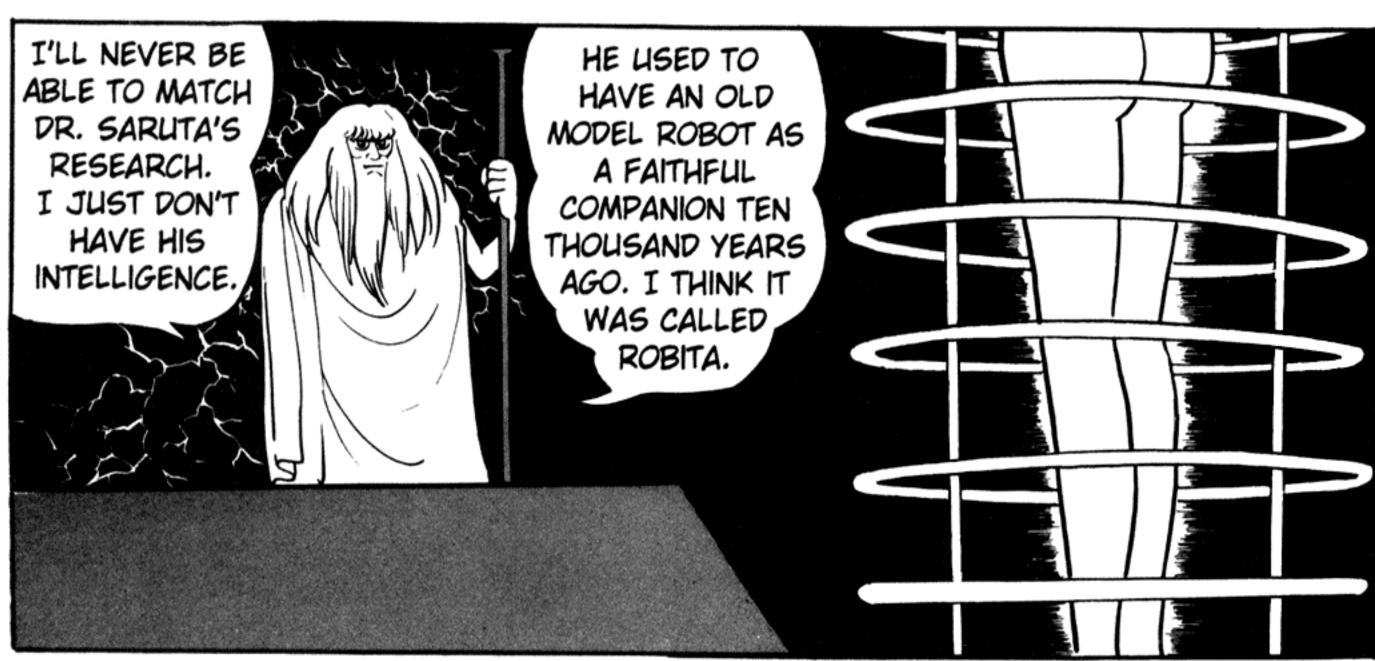








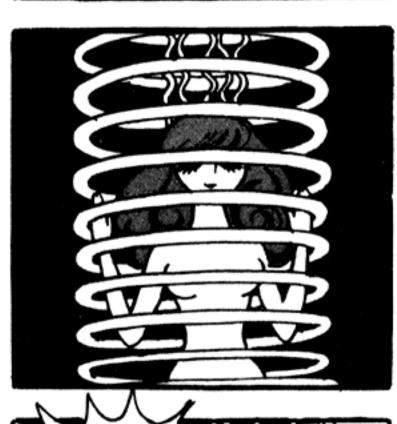


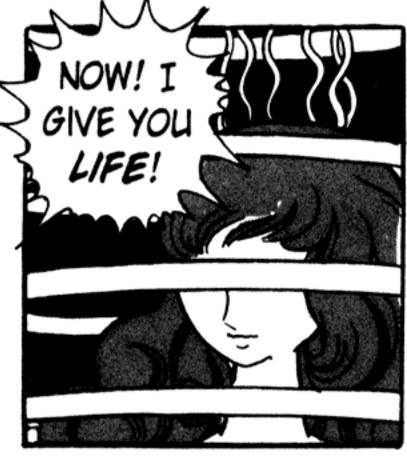


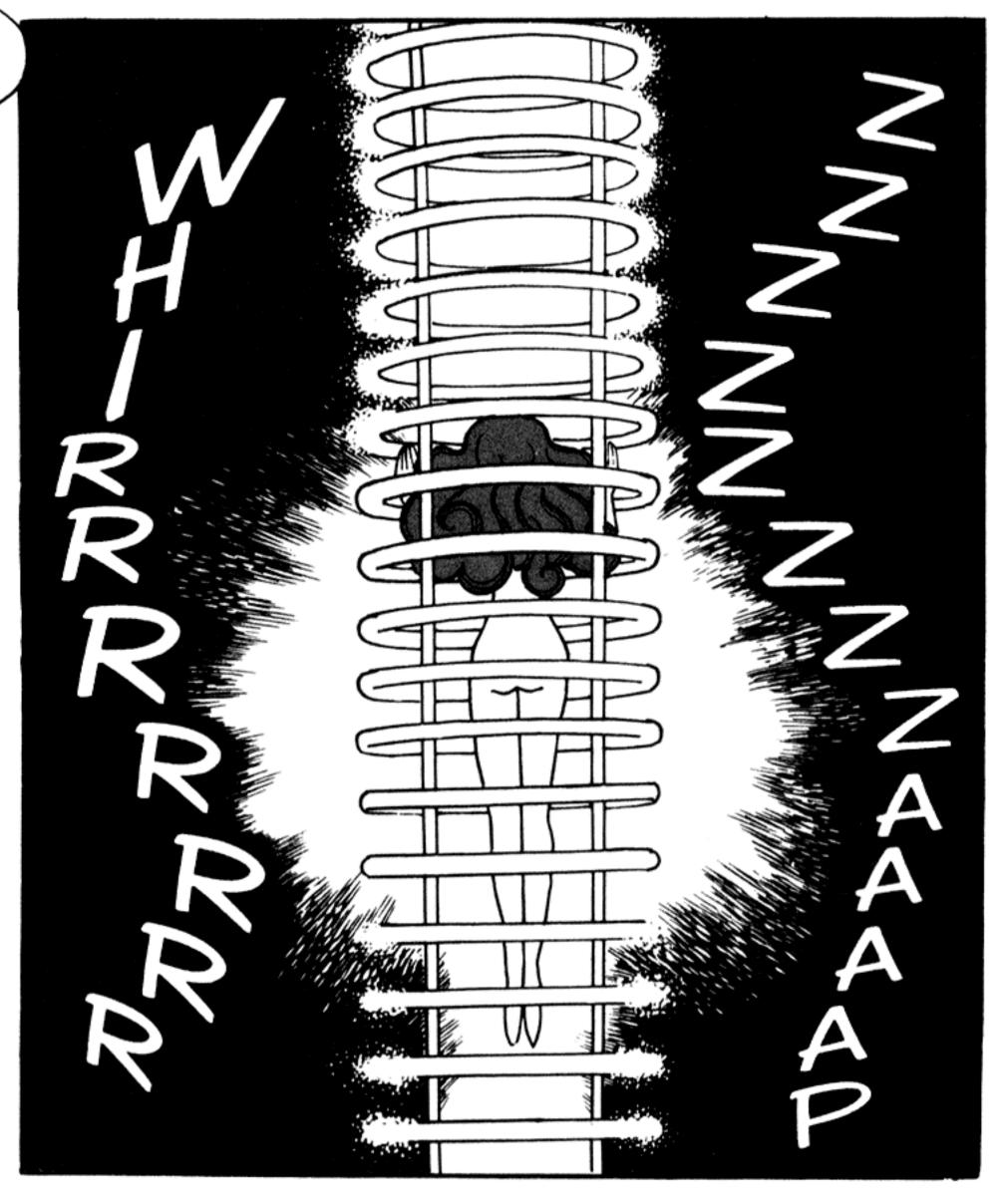


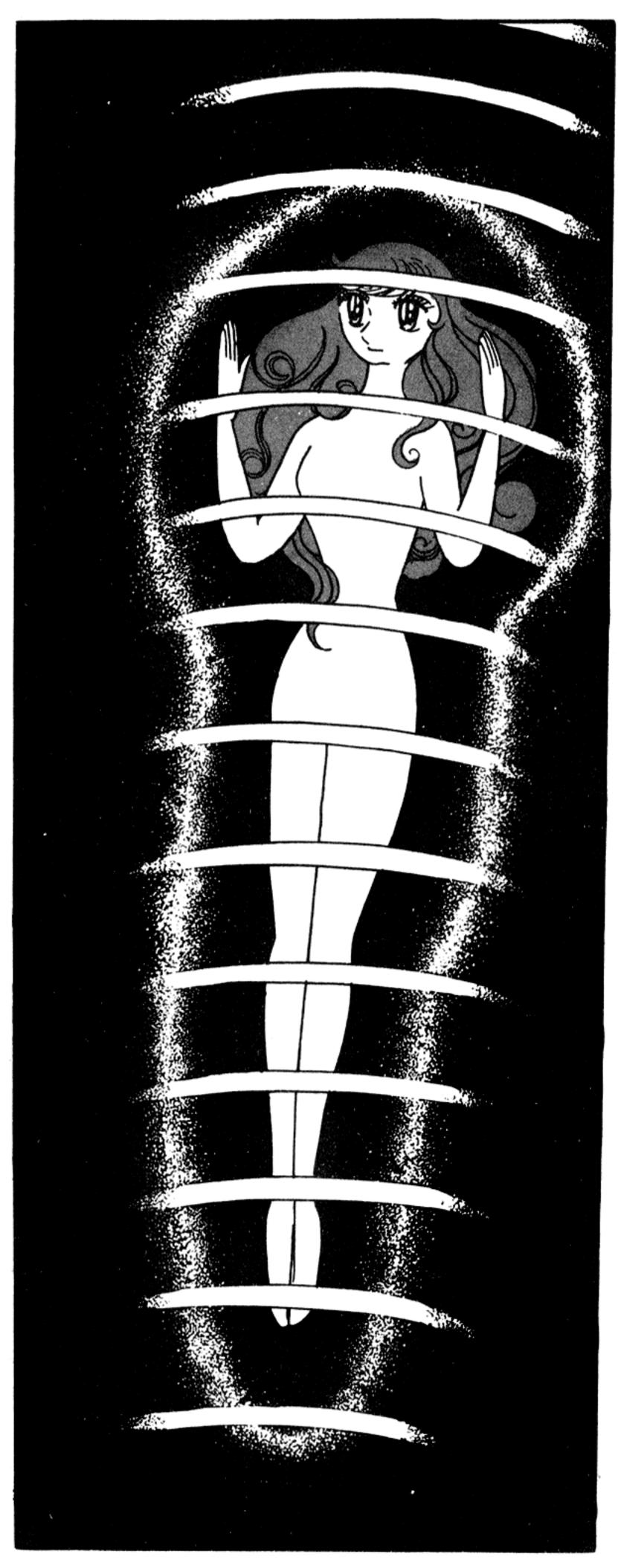


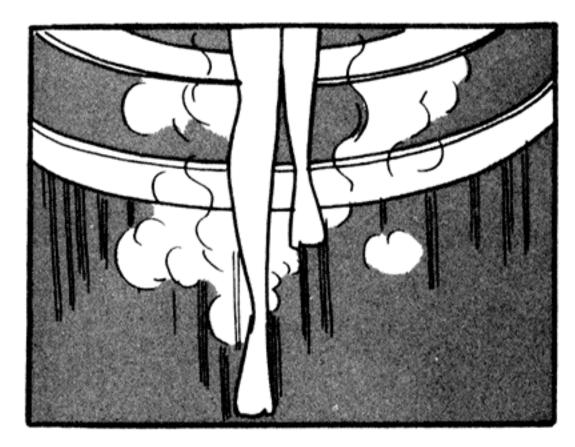




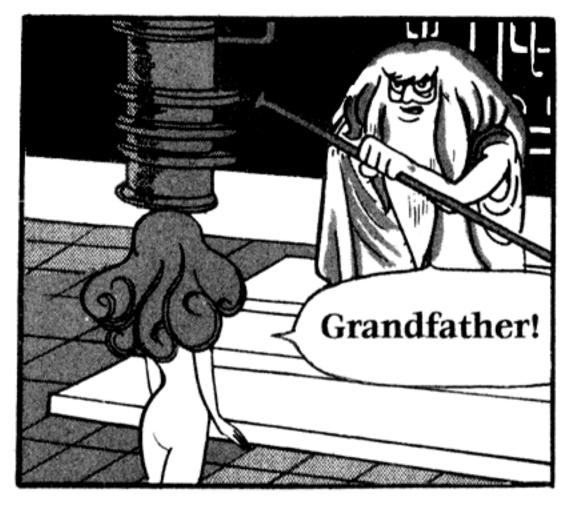








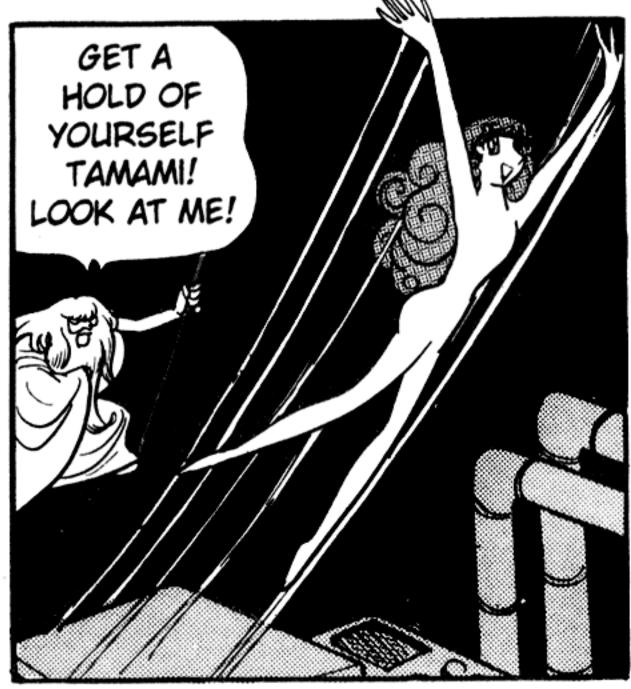


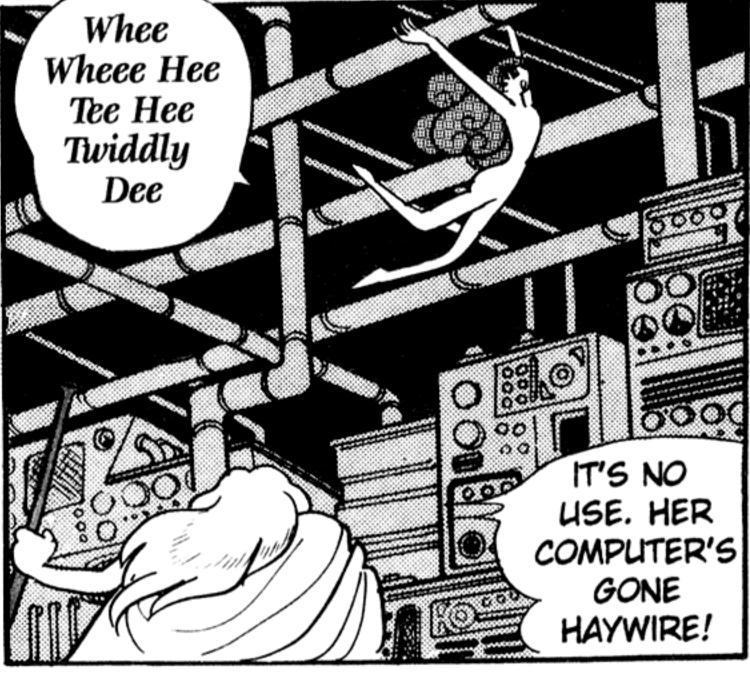


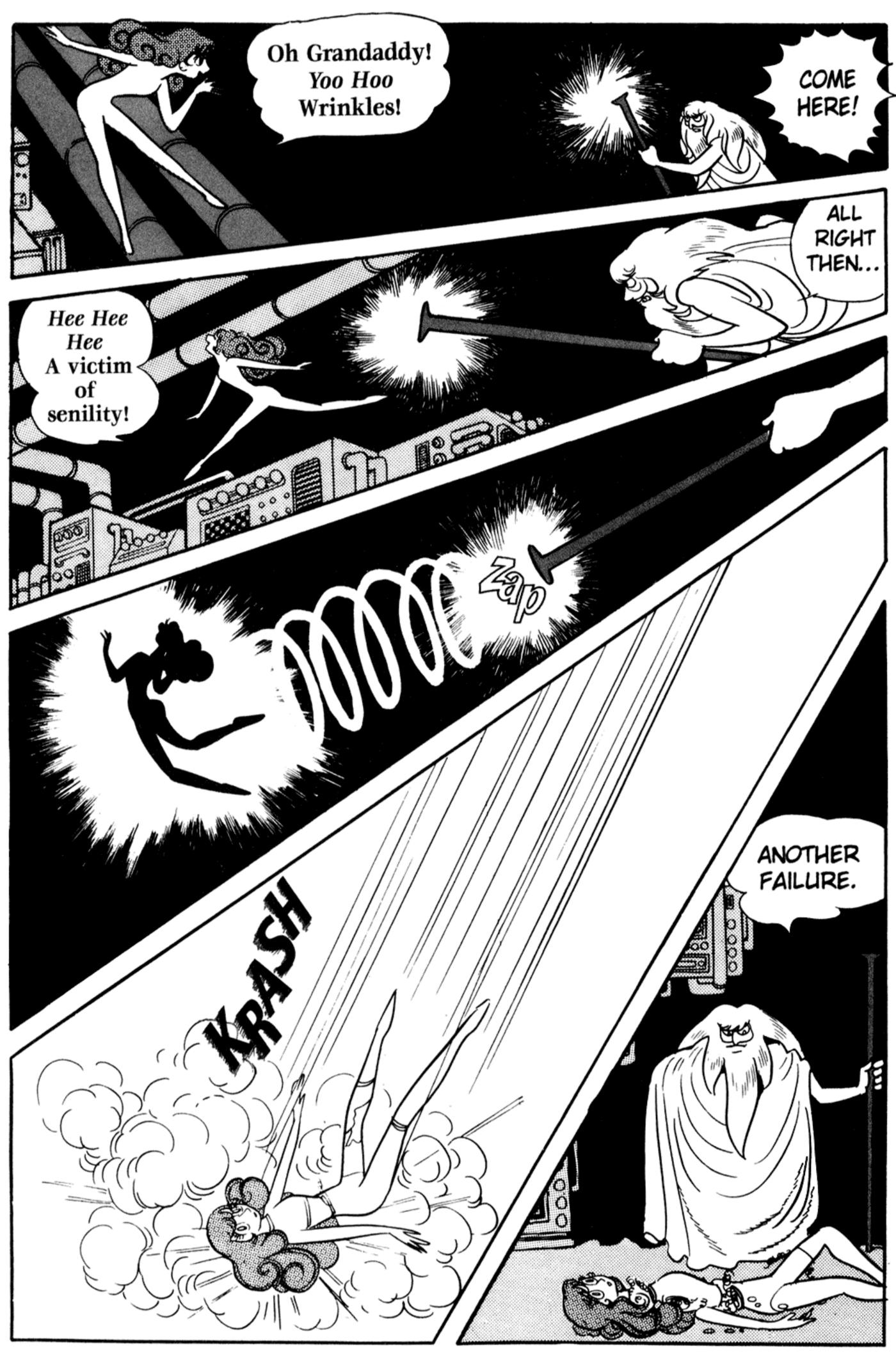














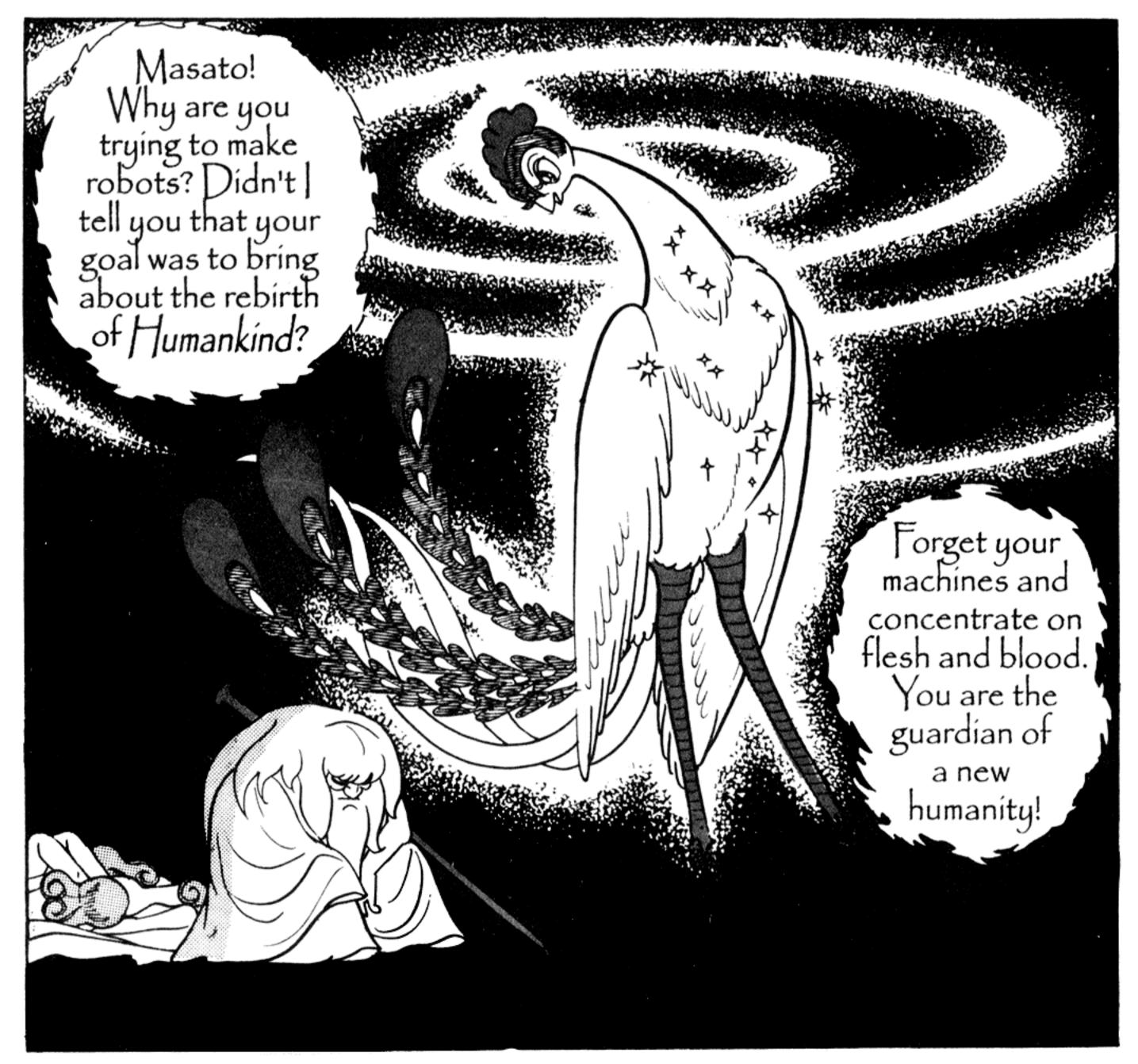


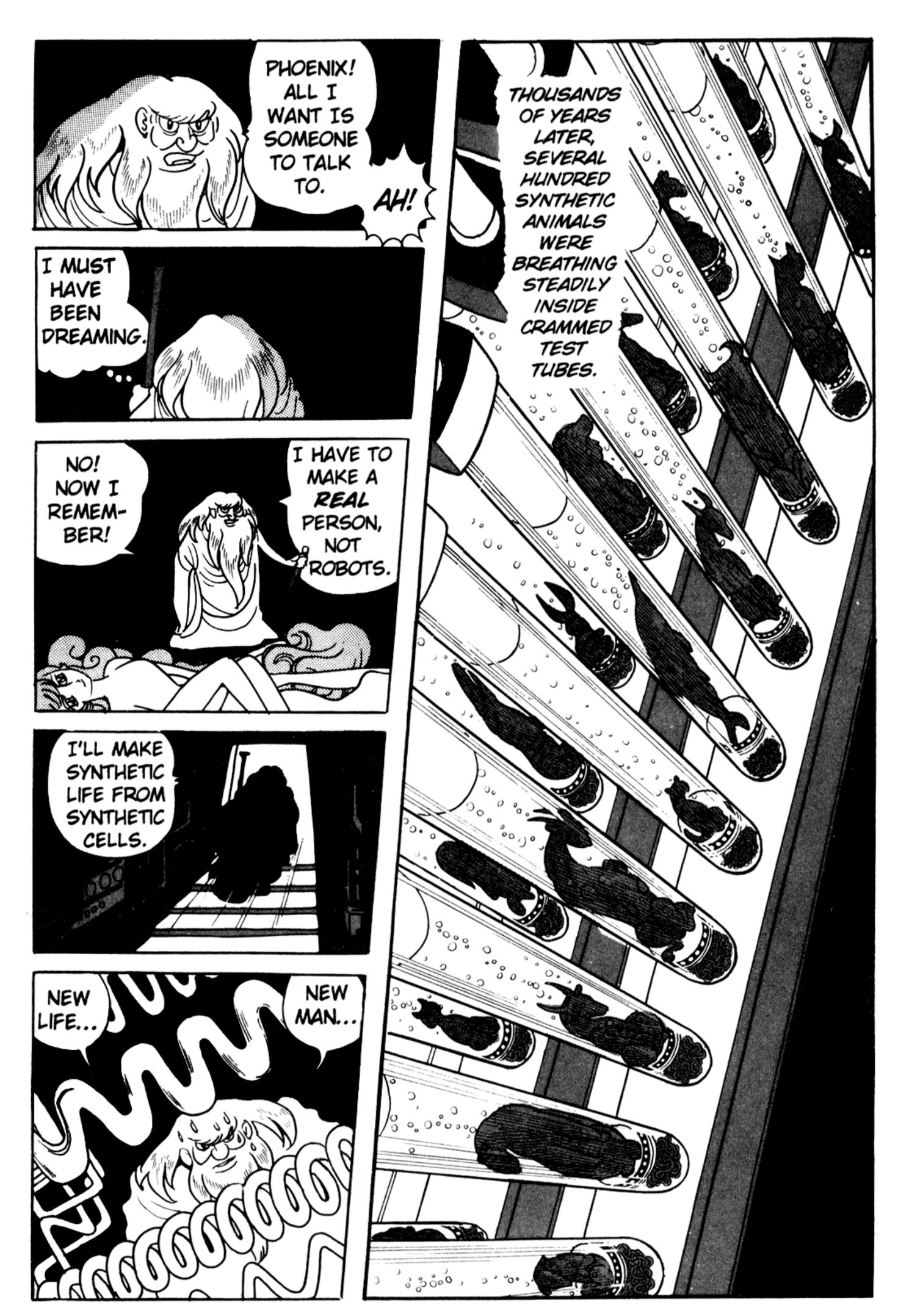


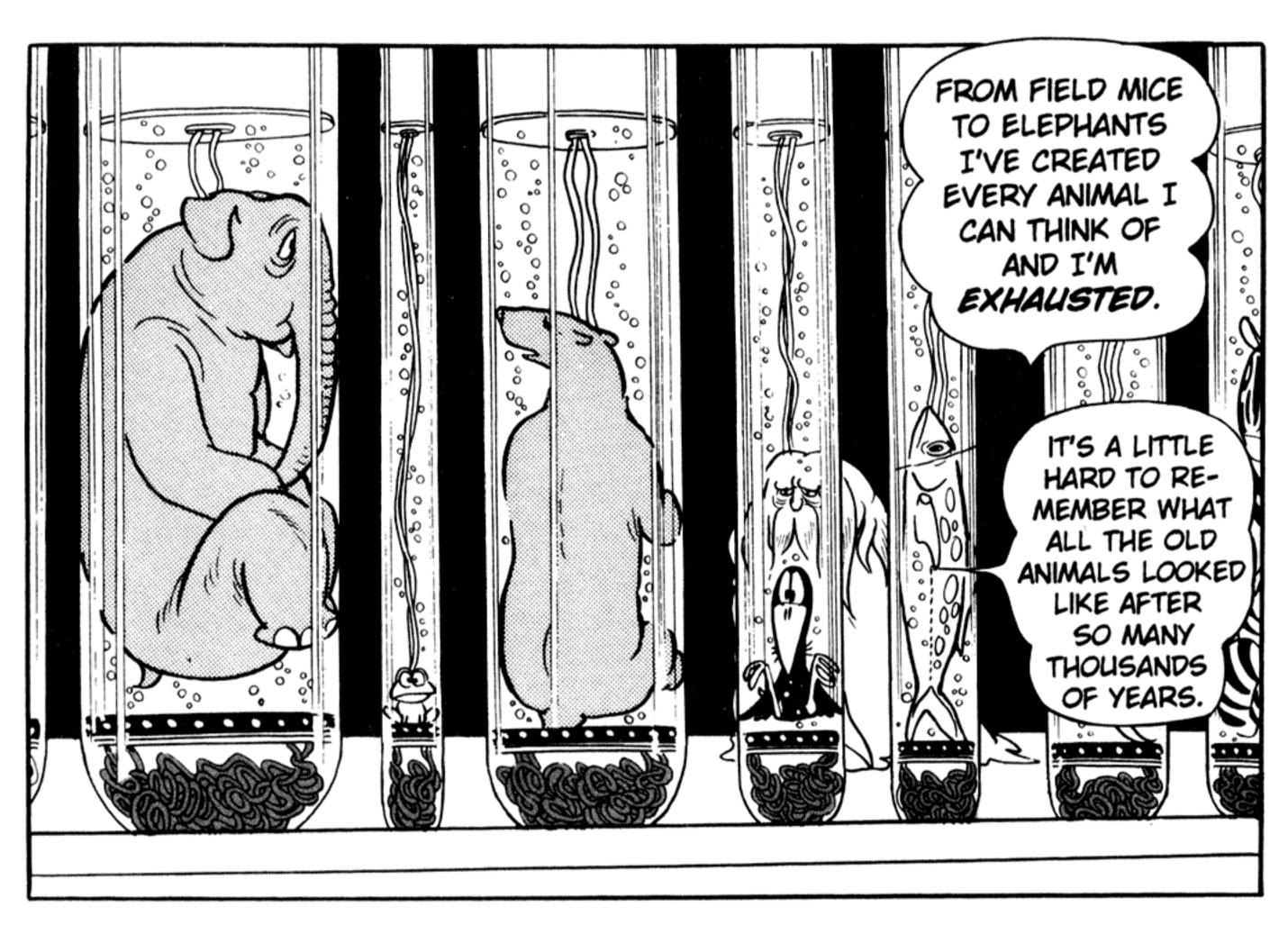
I THOUGHT FOR SURE
THAT THIS TIME I'D FOUND
THE SOLUTION, BUT WHEN
I PUSHED THE ACTIVATOR
SWITCH I WAS MET WITH
THE SAME ANGER, FRUSTRATION, AND DESPAIR
AS BEFORE.

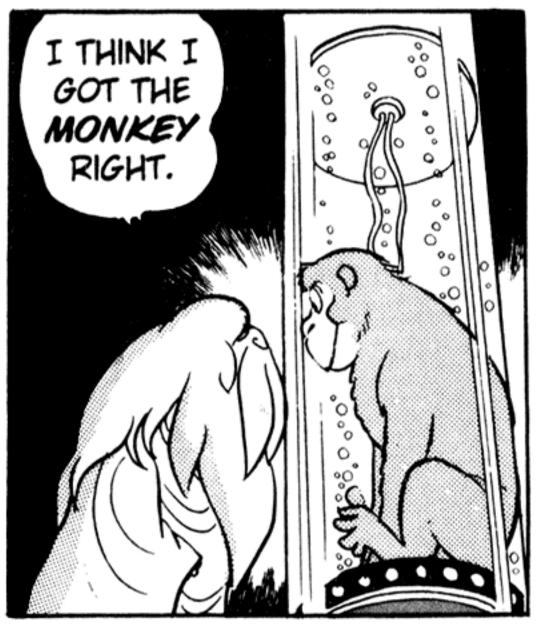






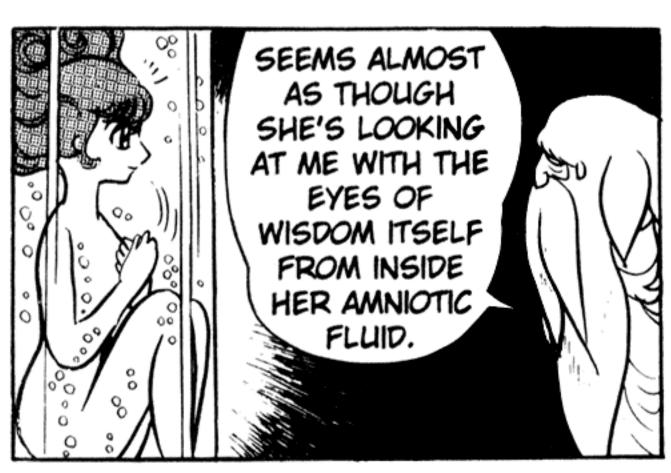








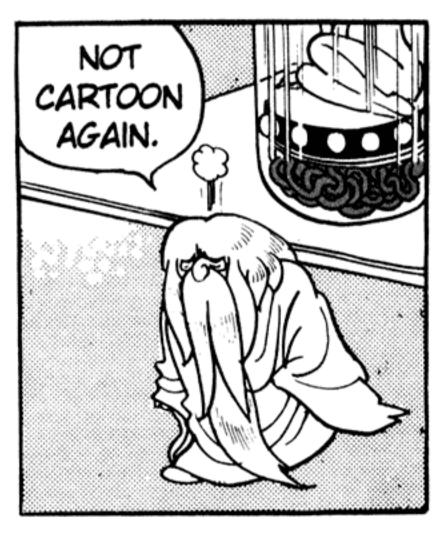


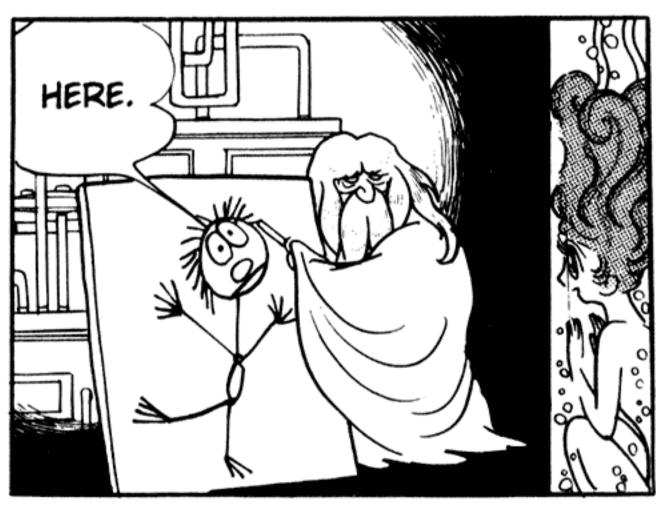


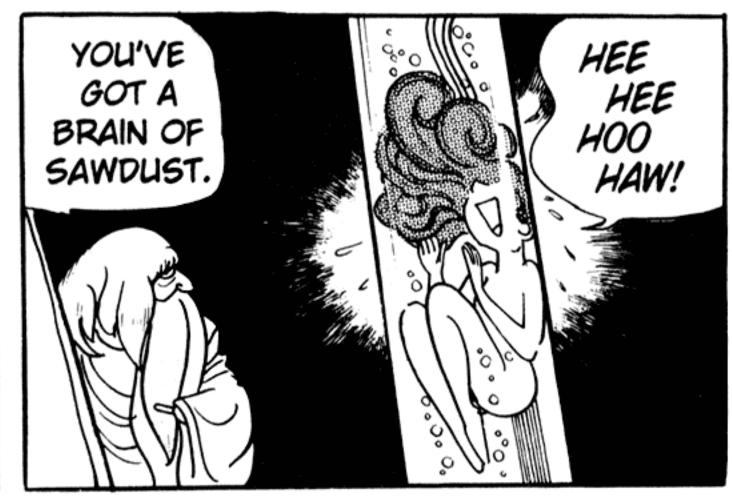


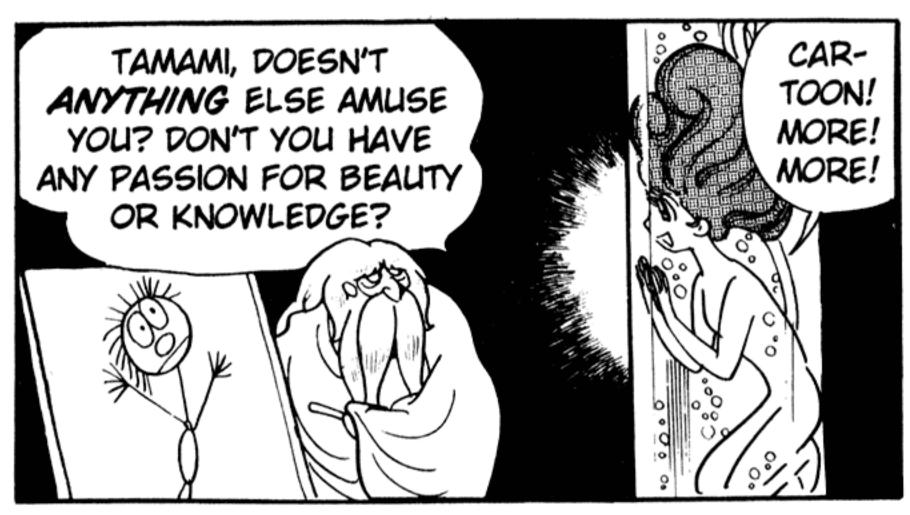








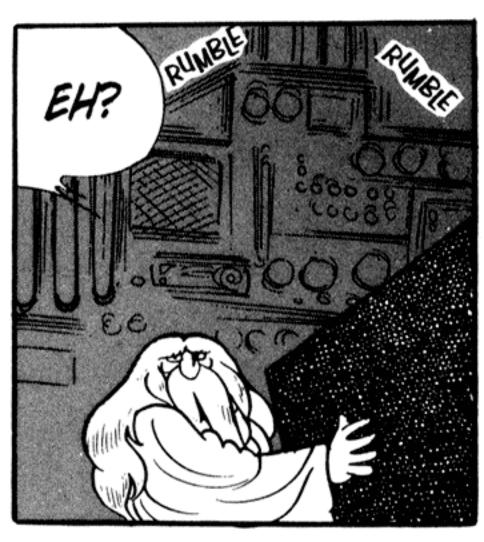




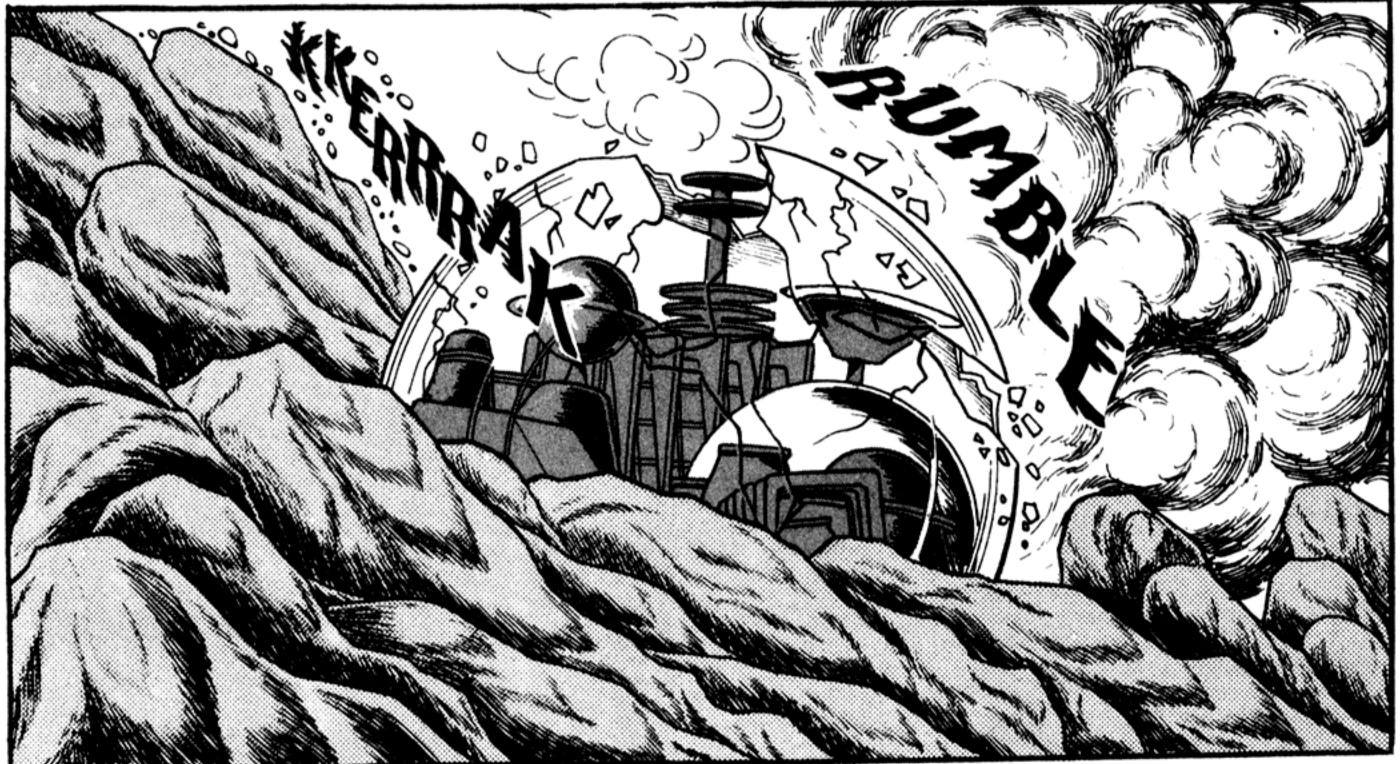


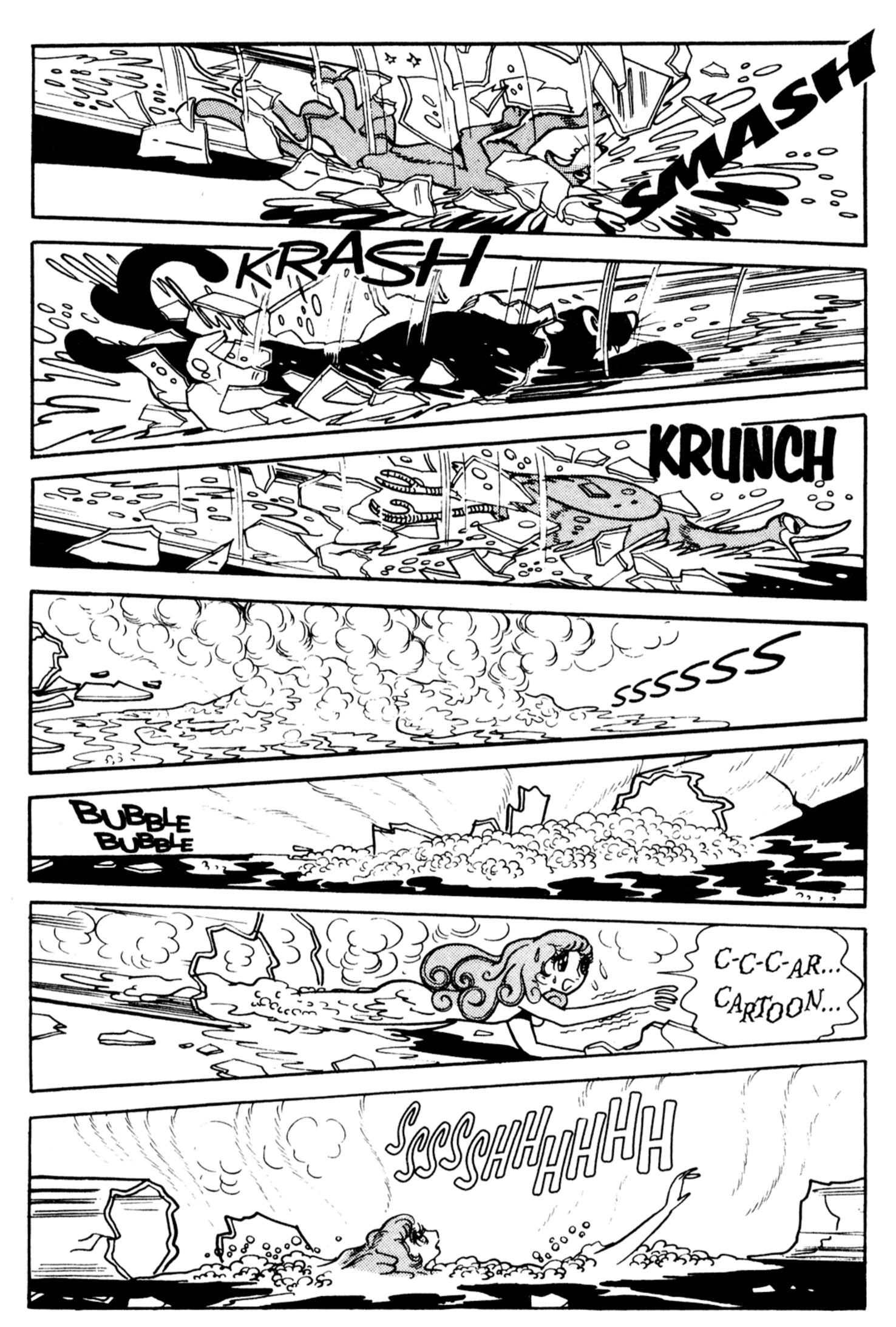










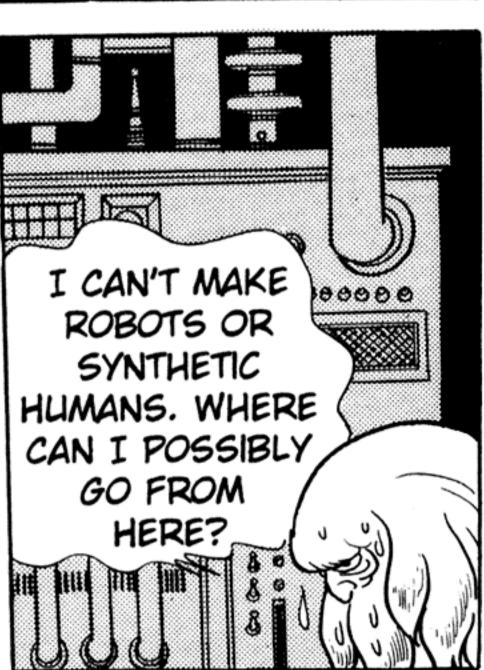


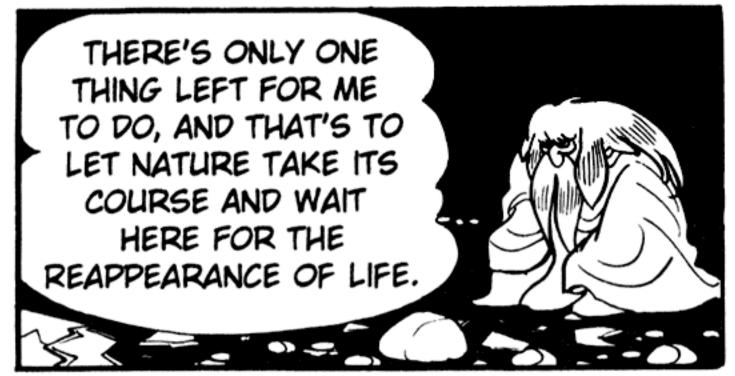


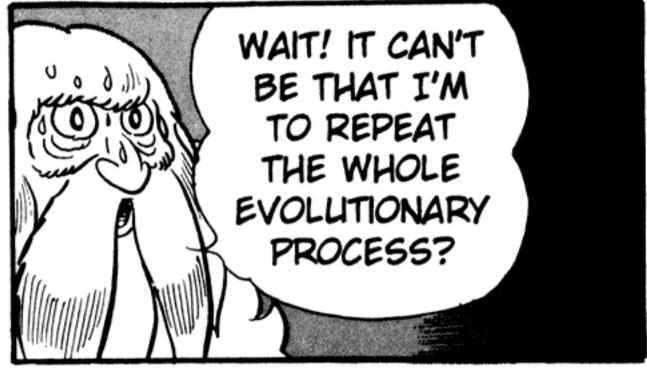


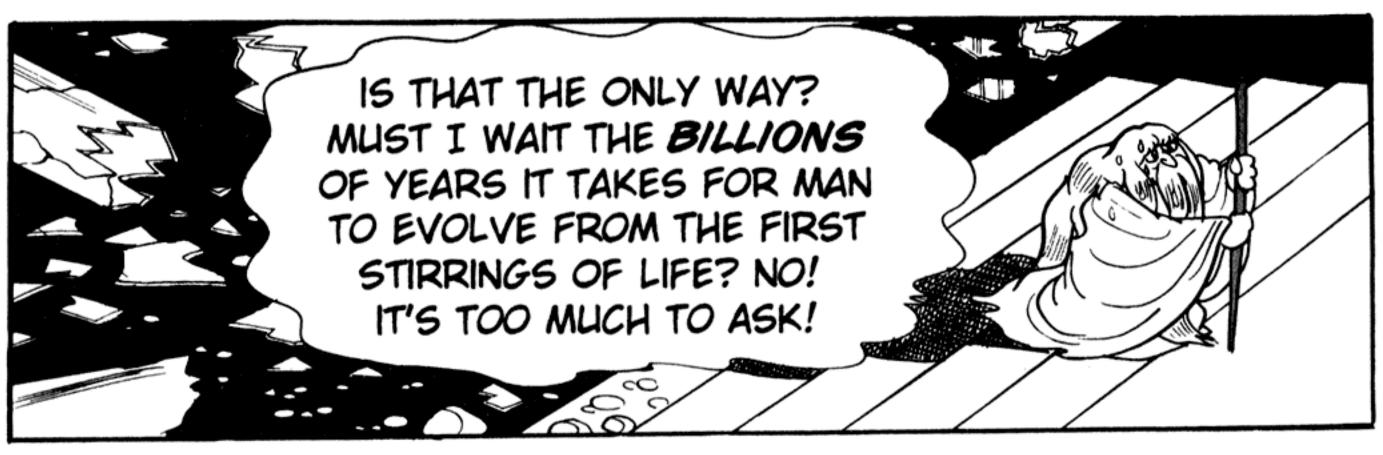




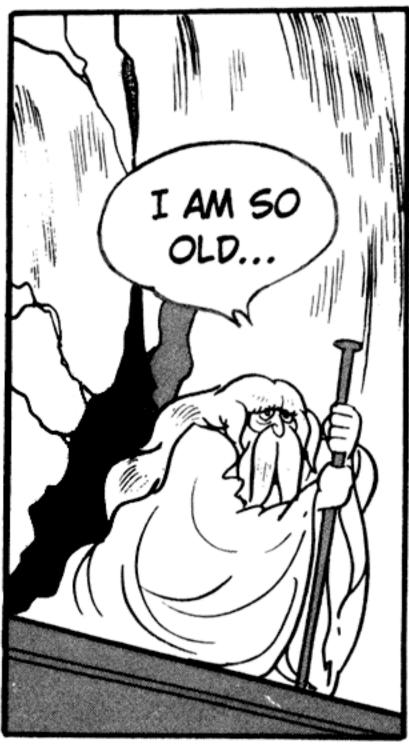


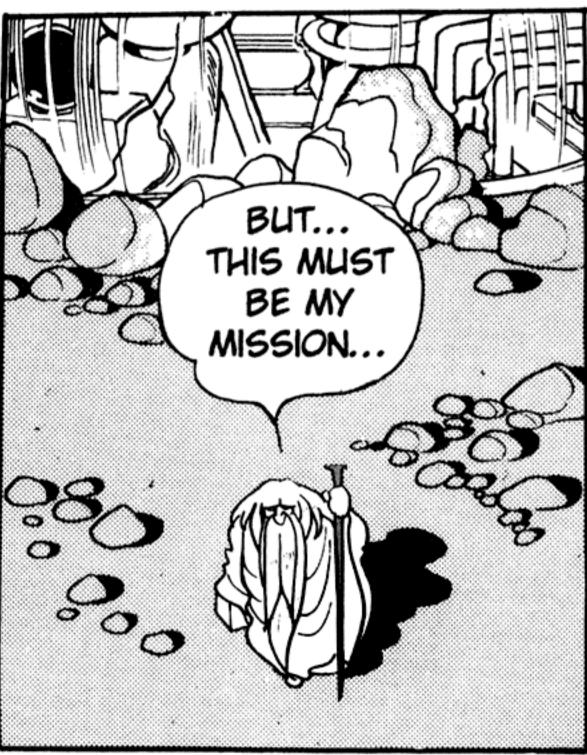


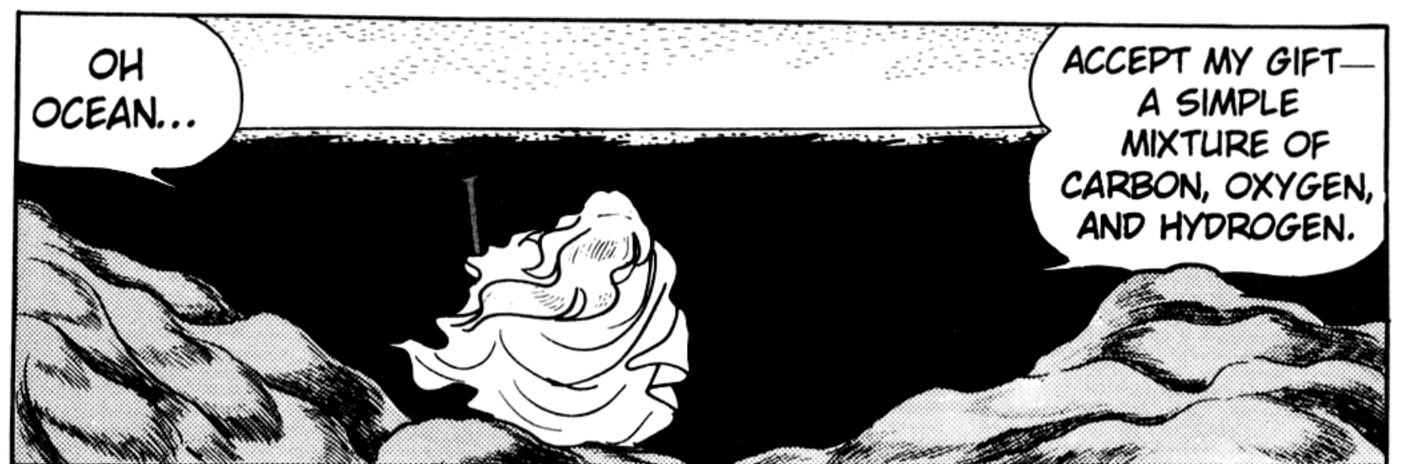




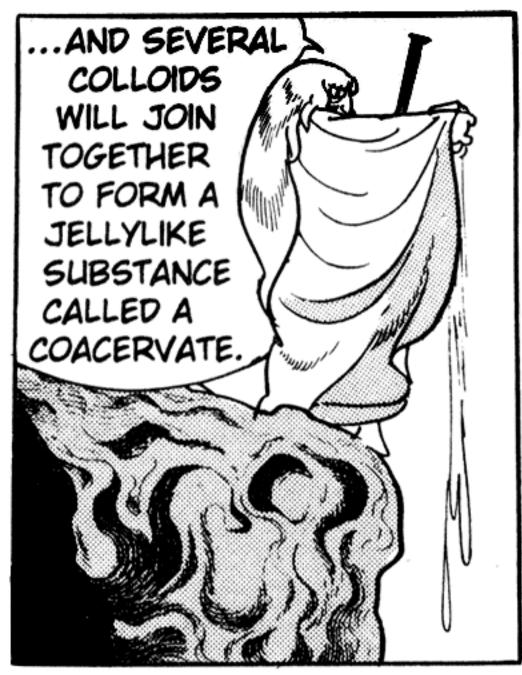


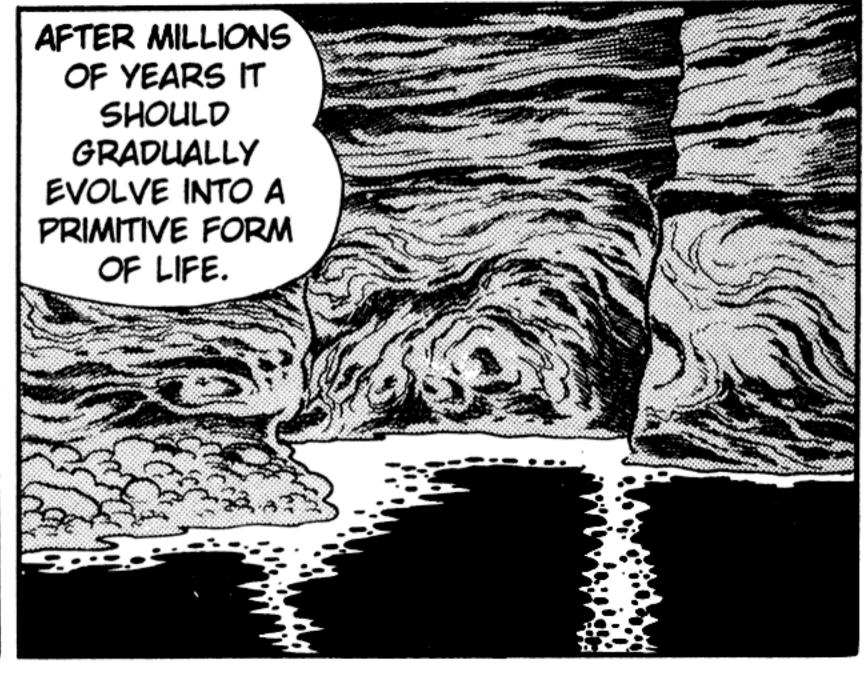


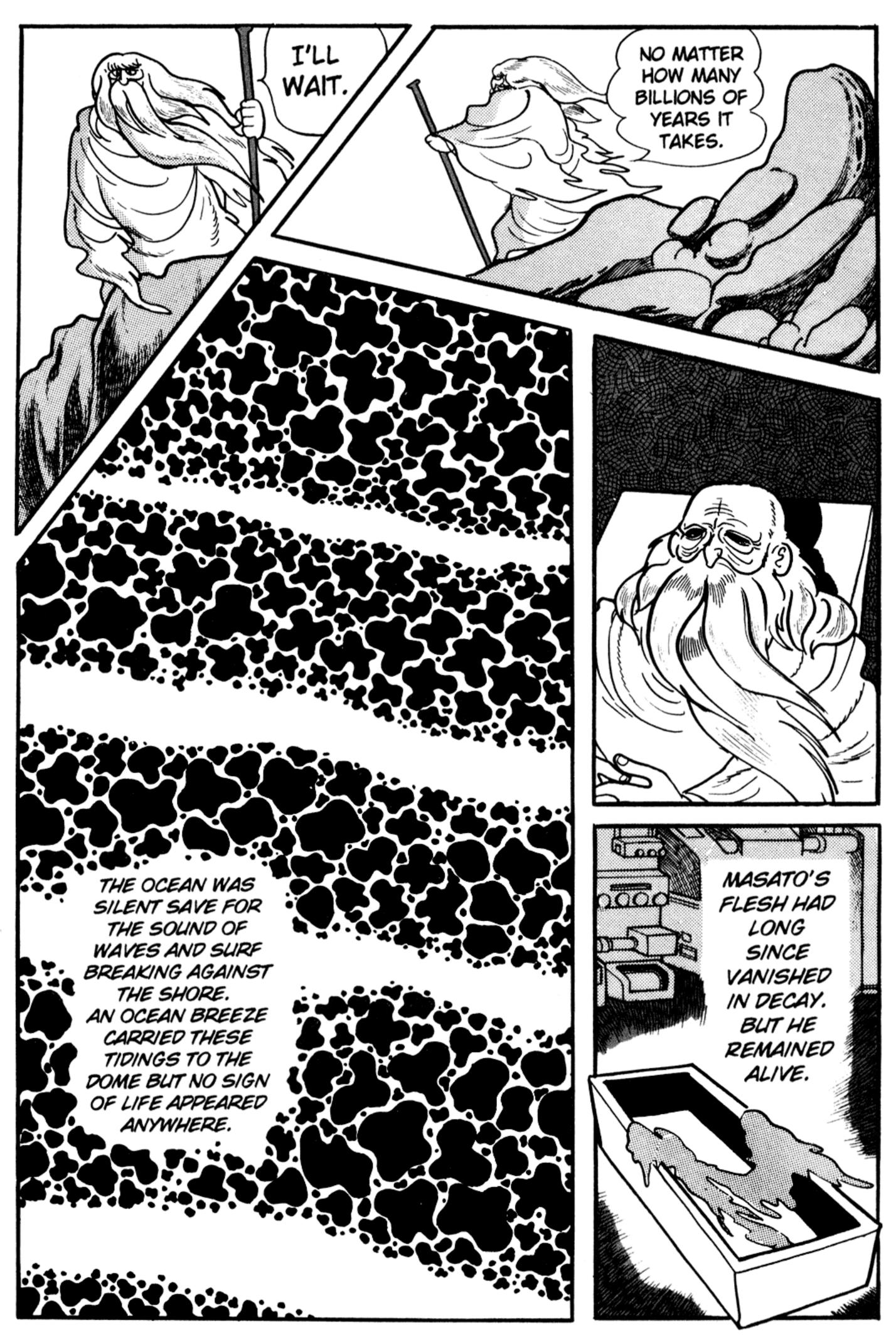




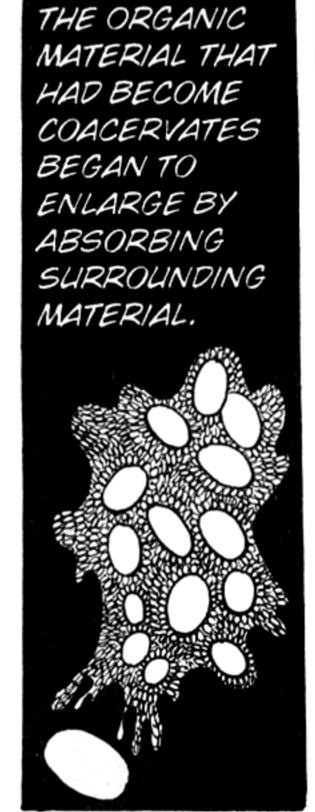


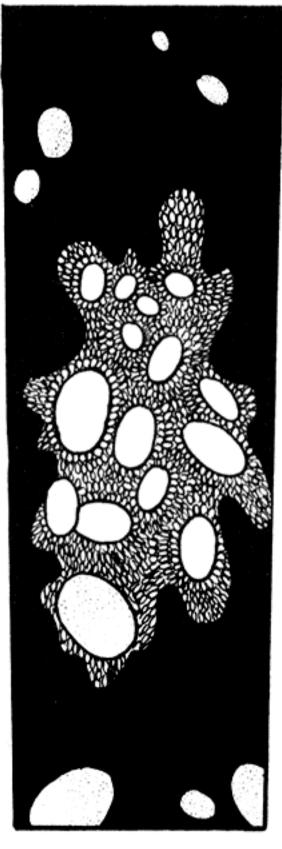


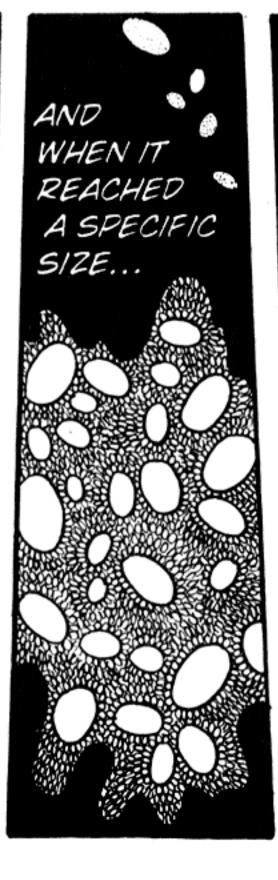


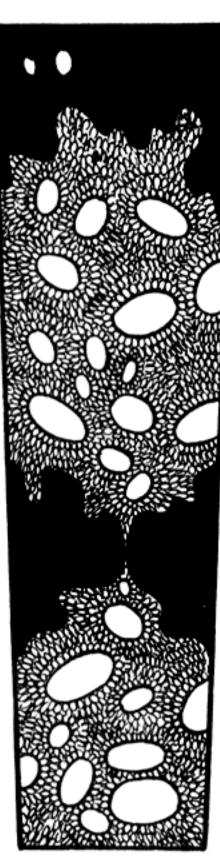


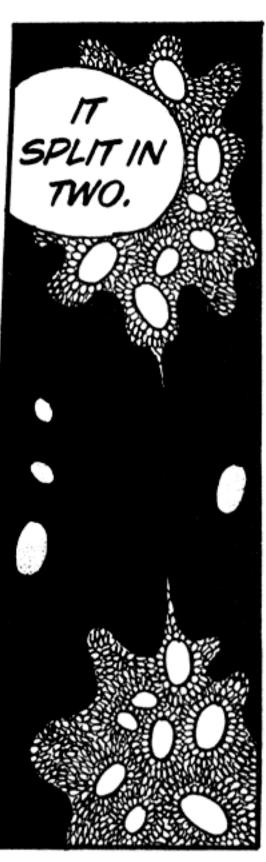


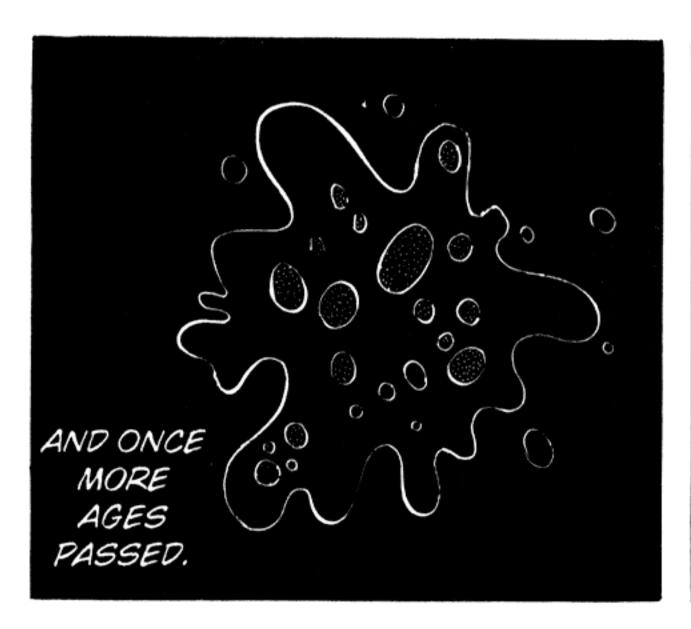


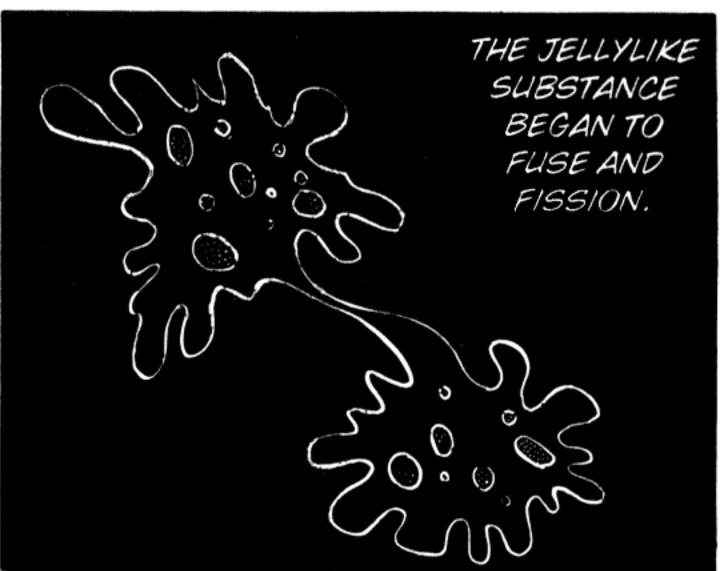


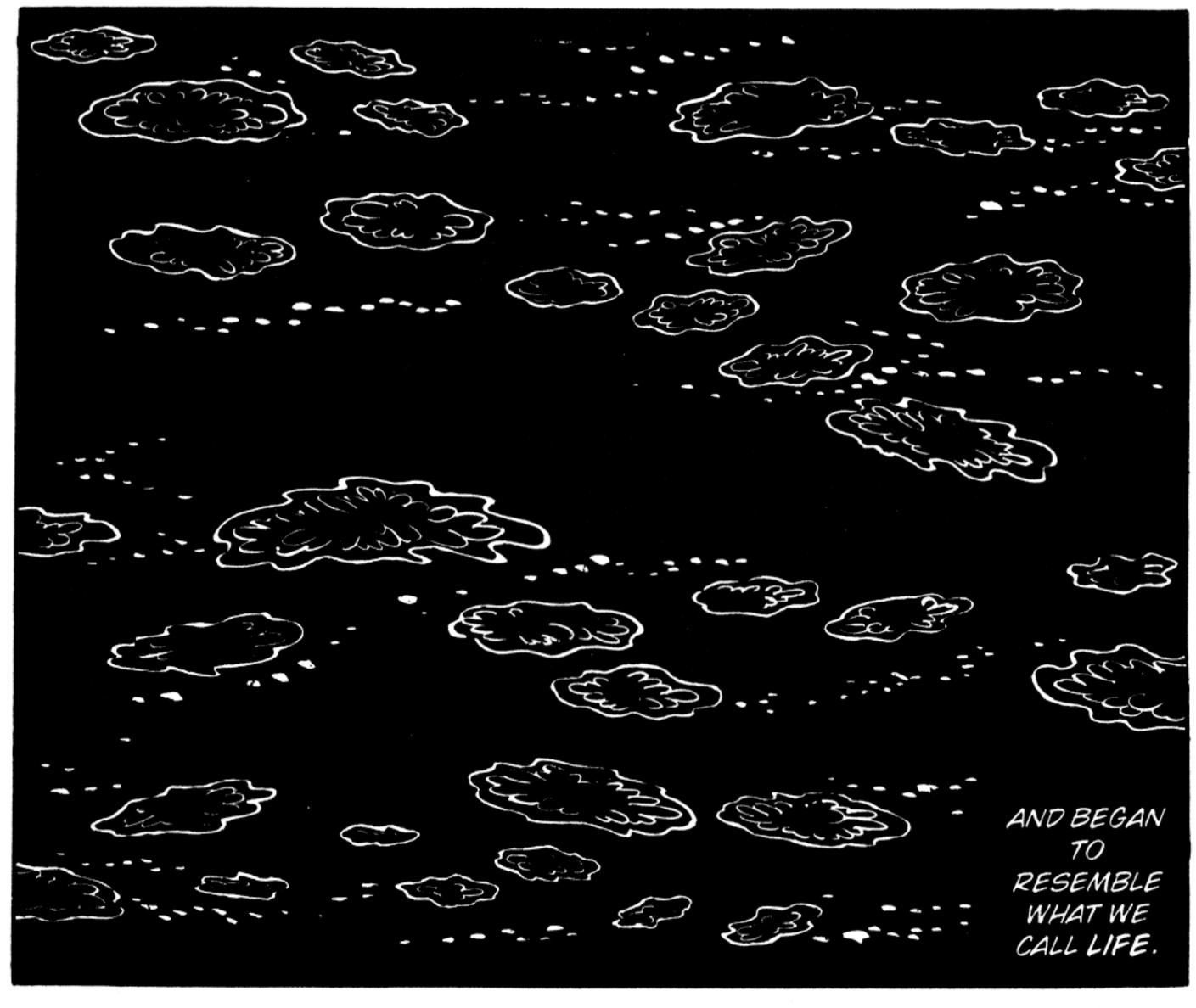




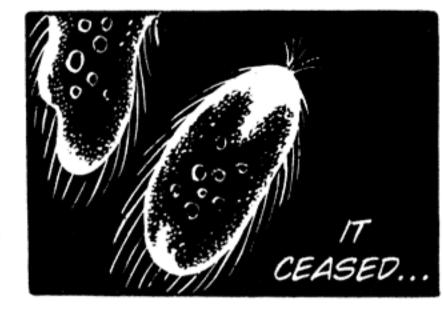








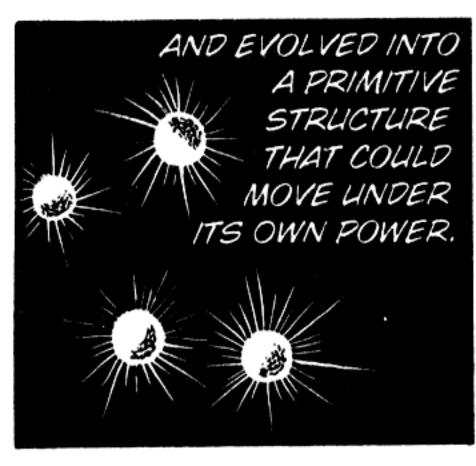






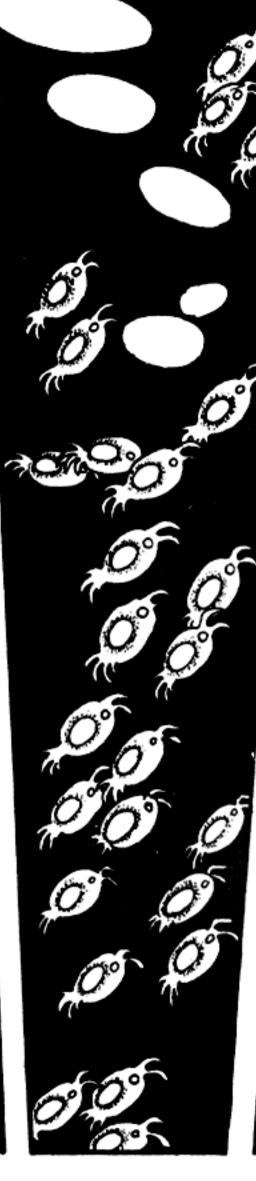






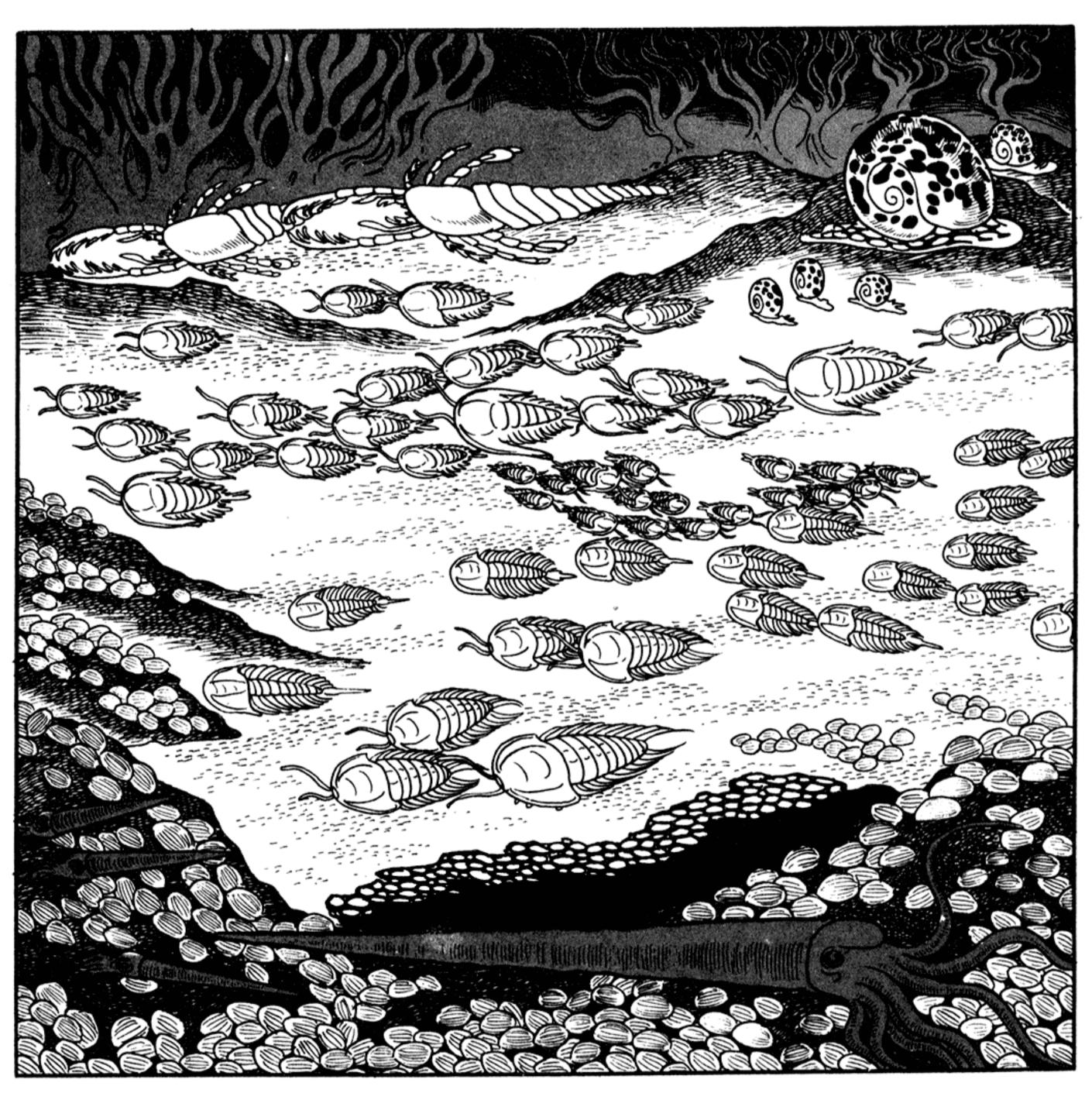


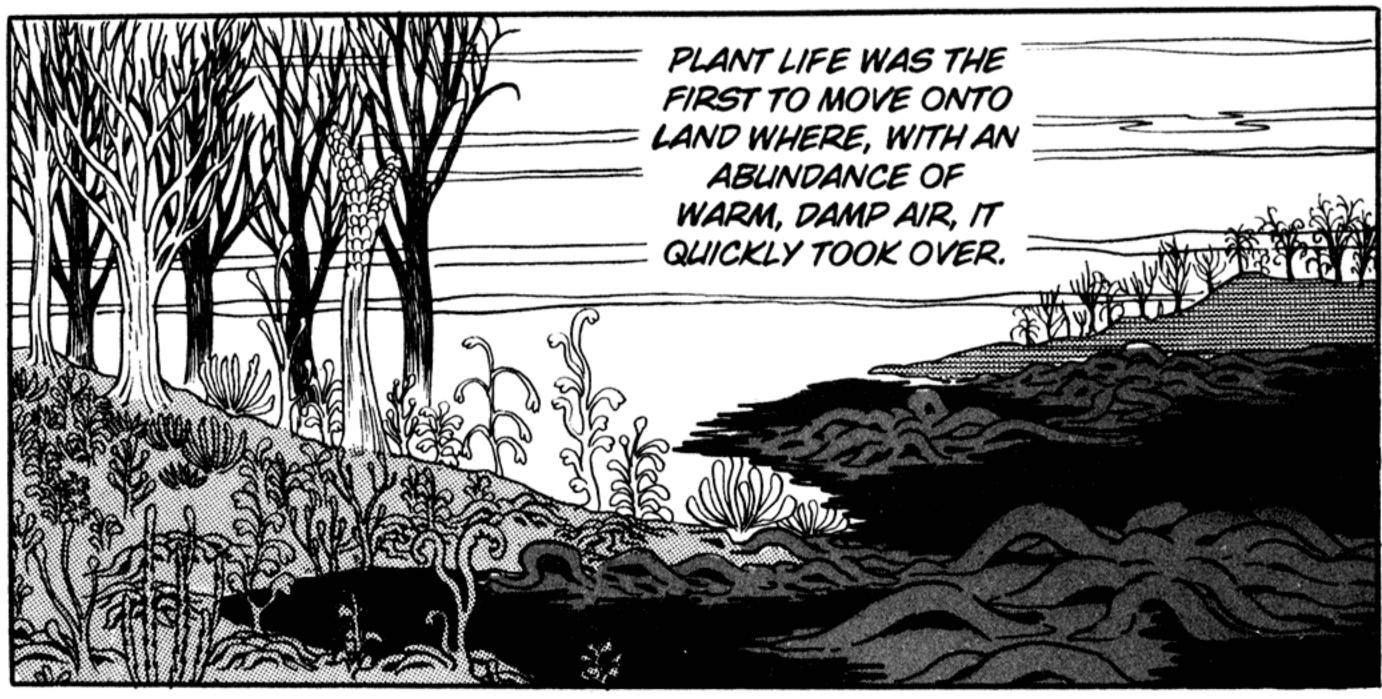


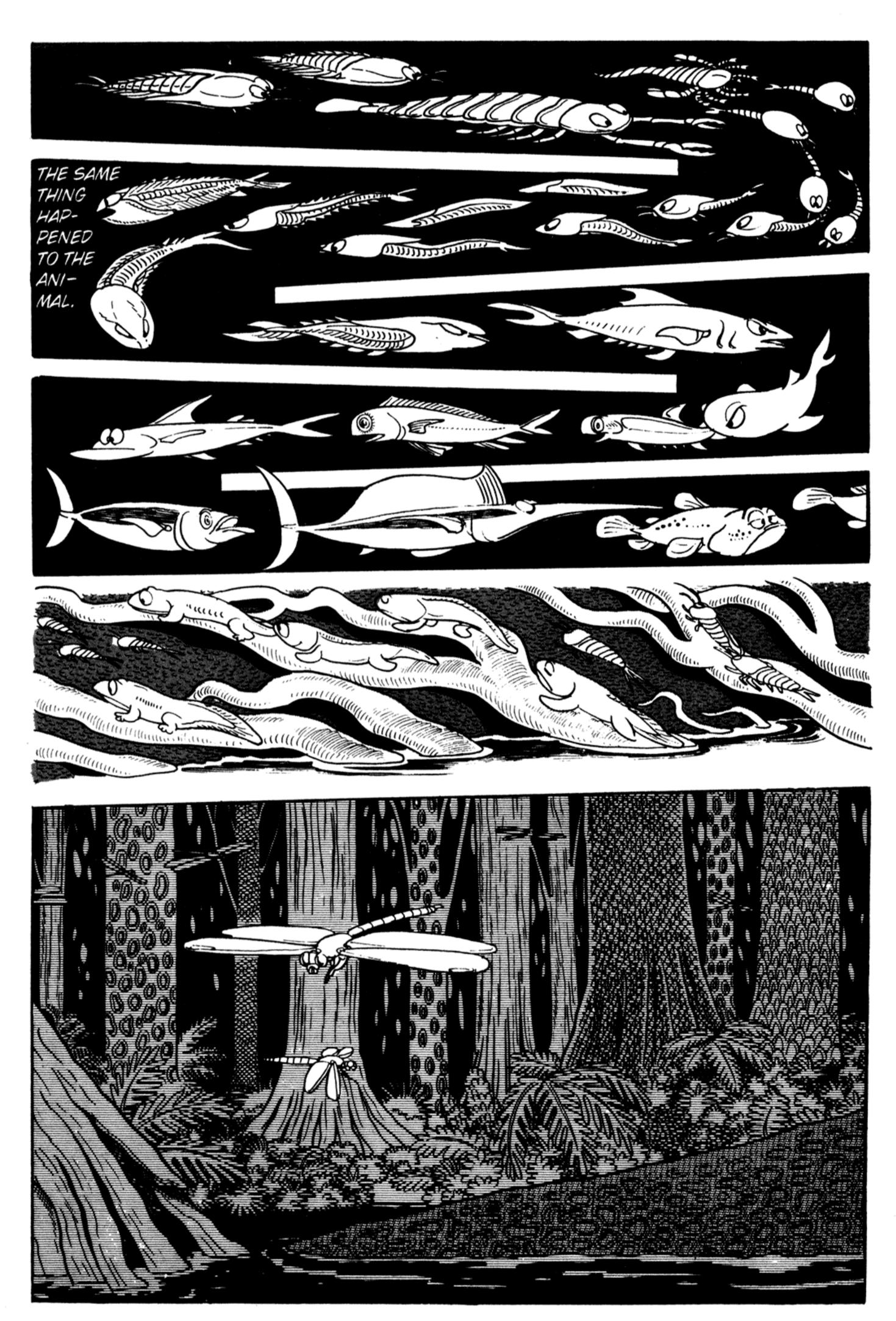


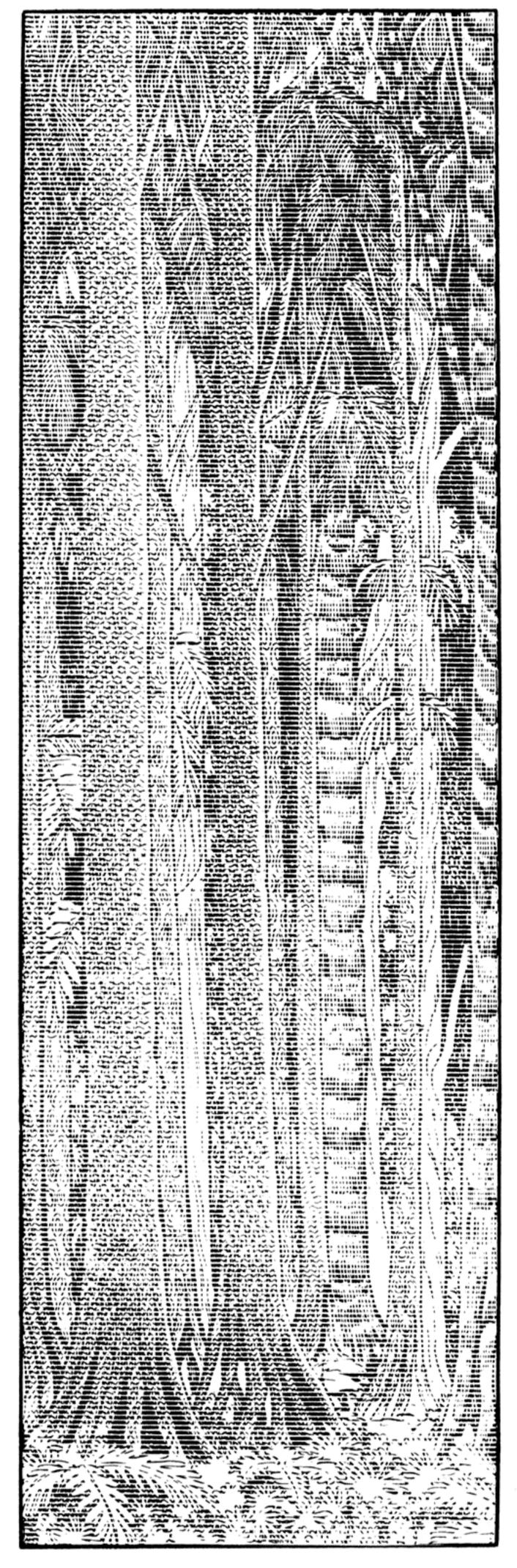




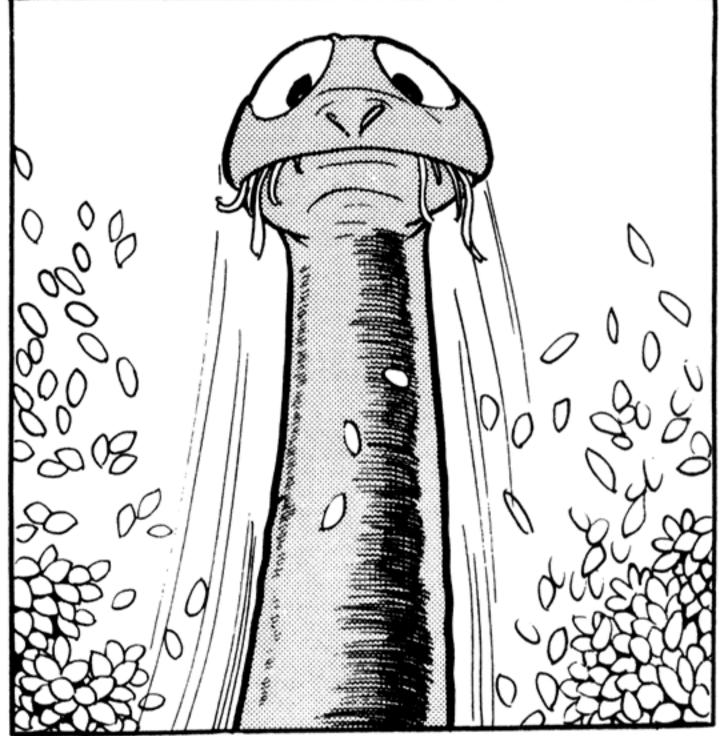


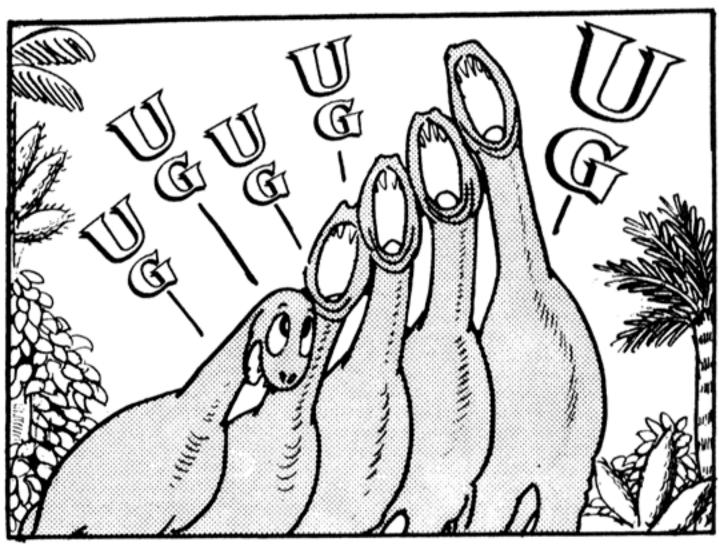


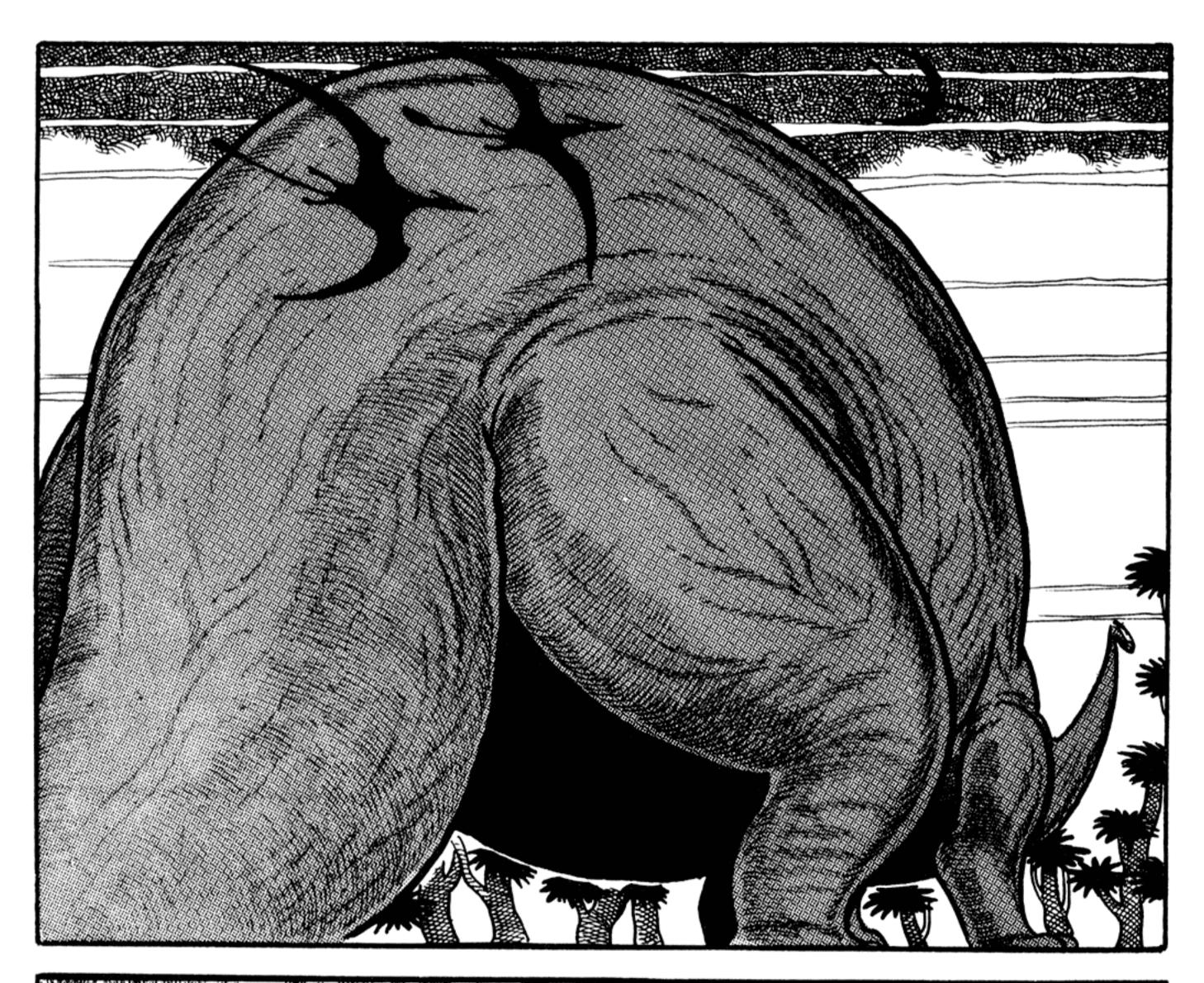






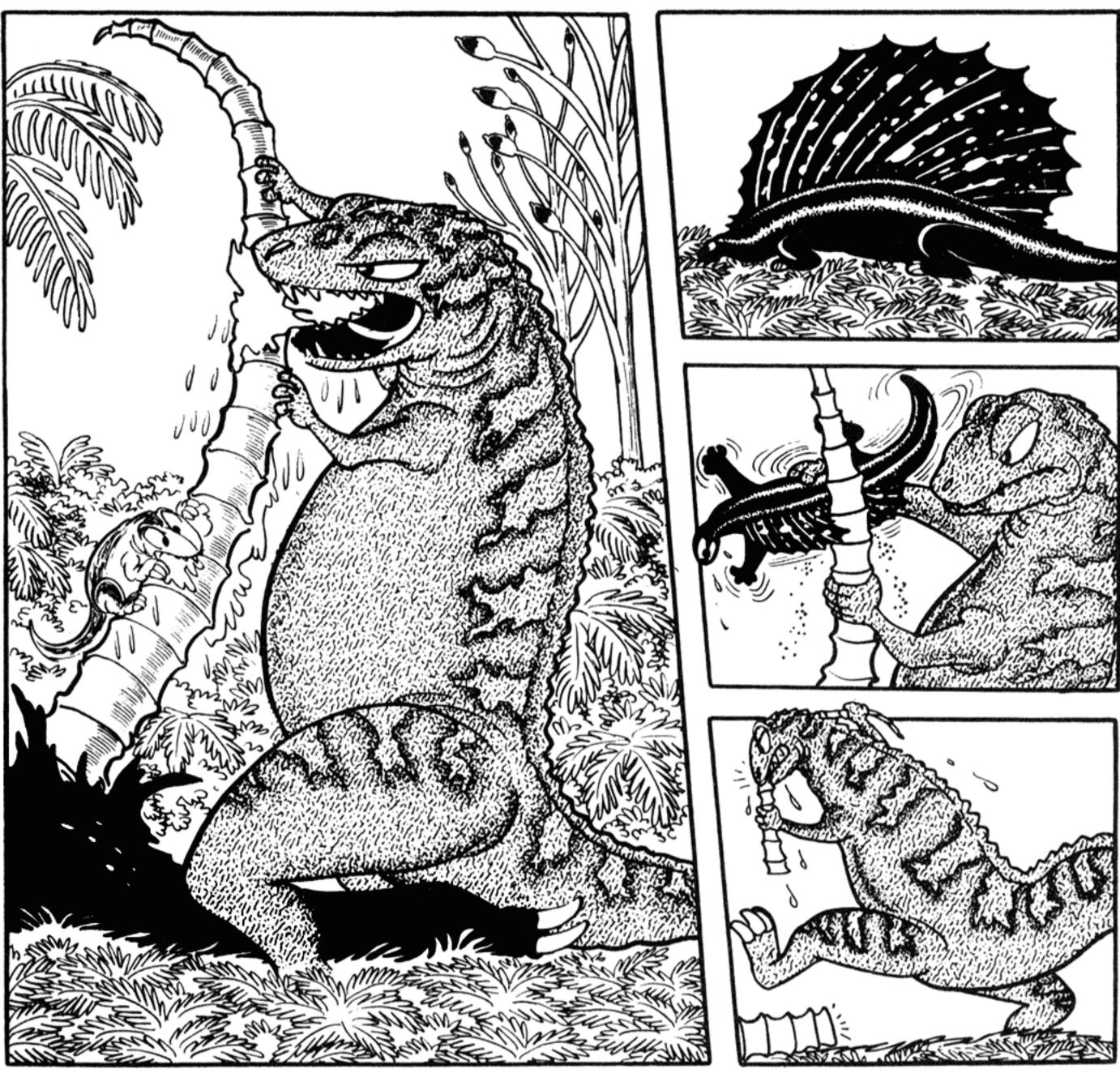


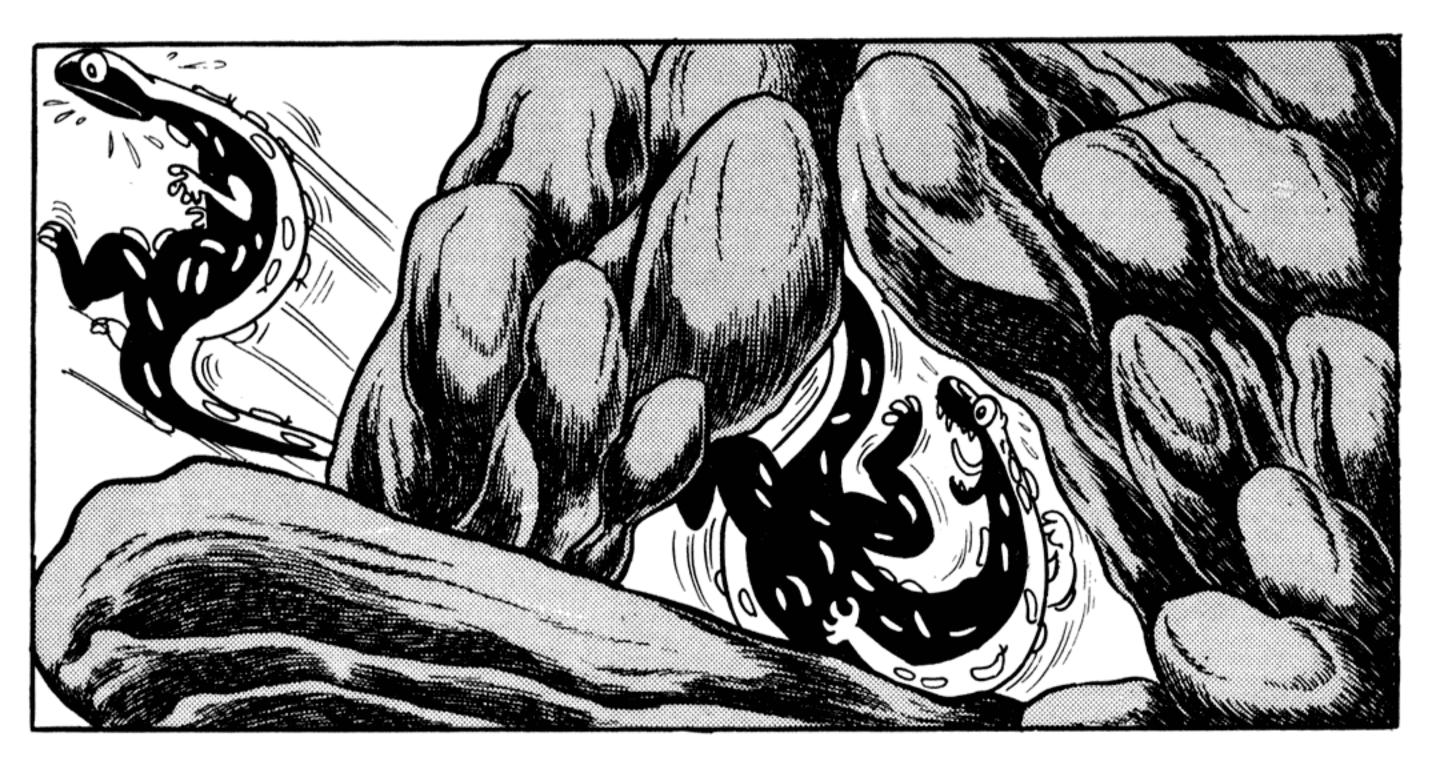


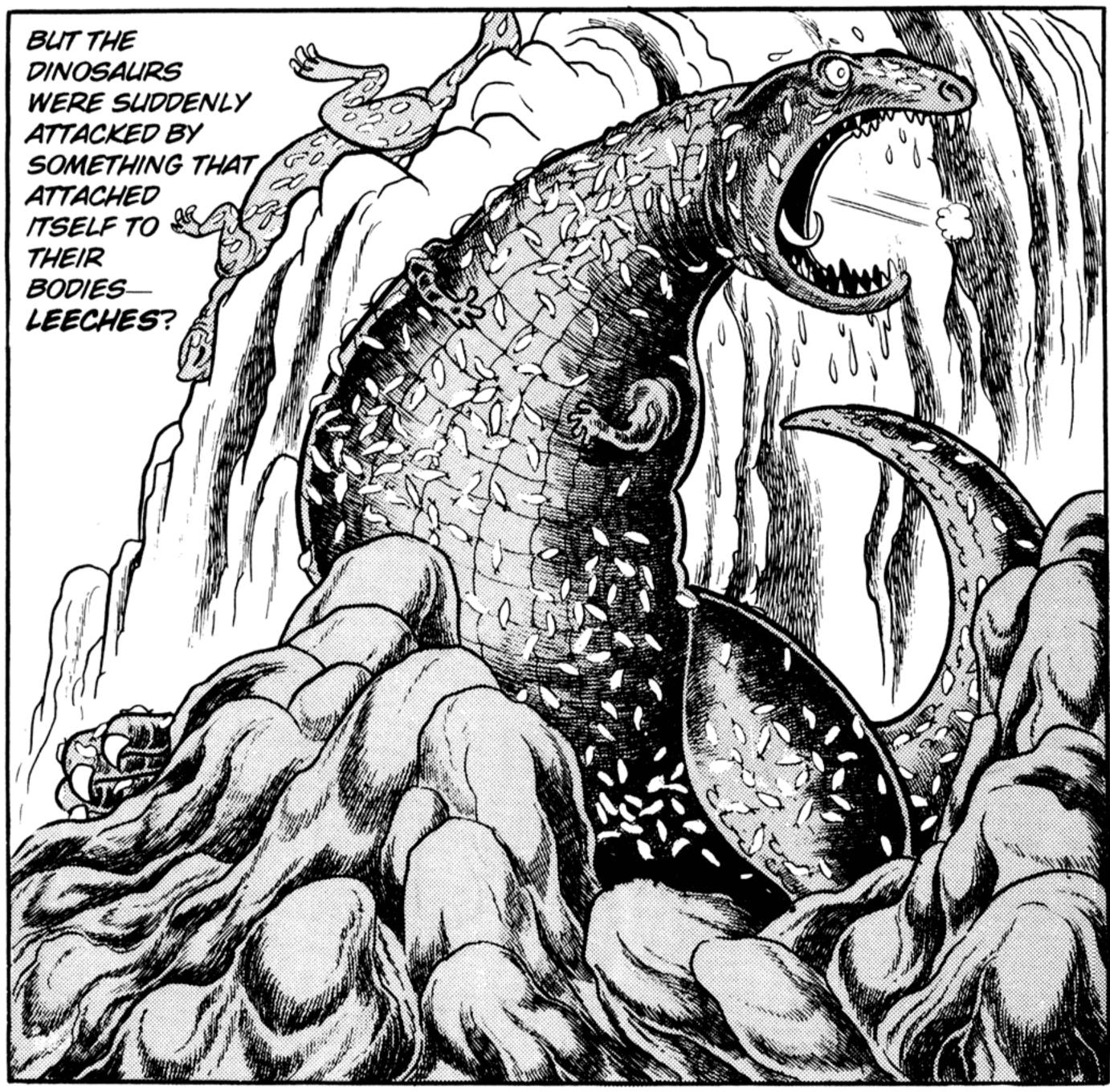


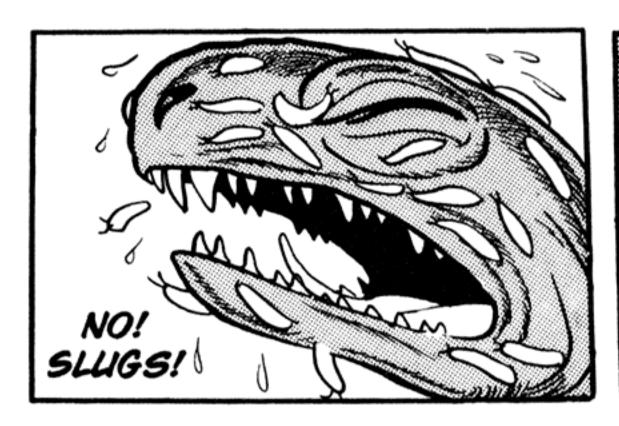


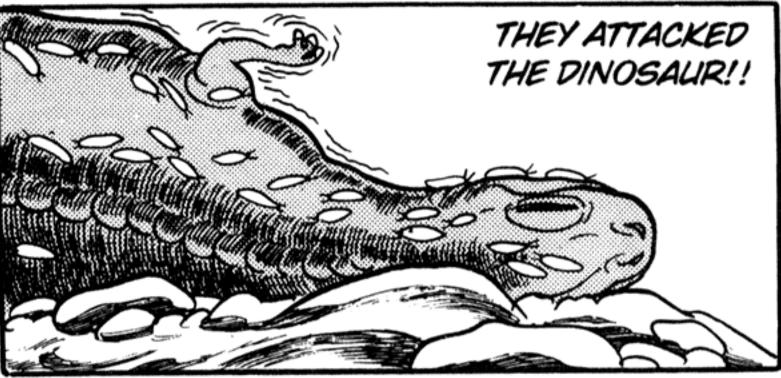


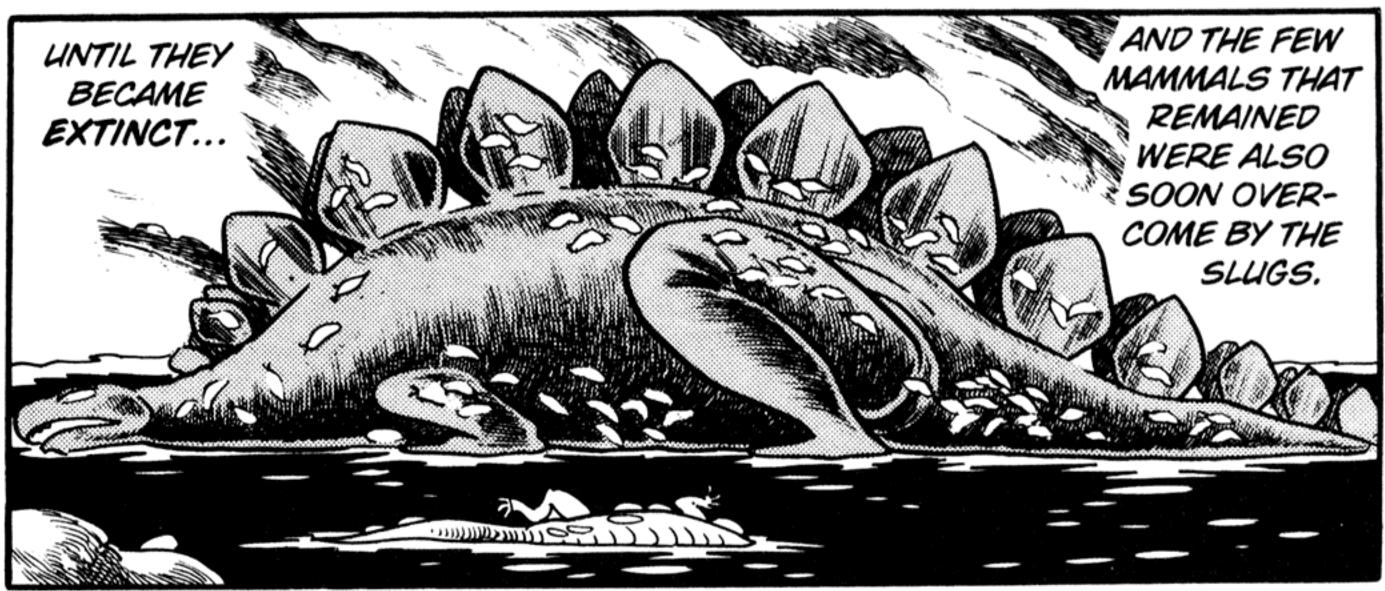


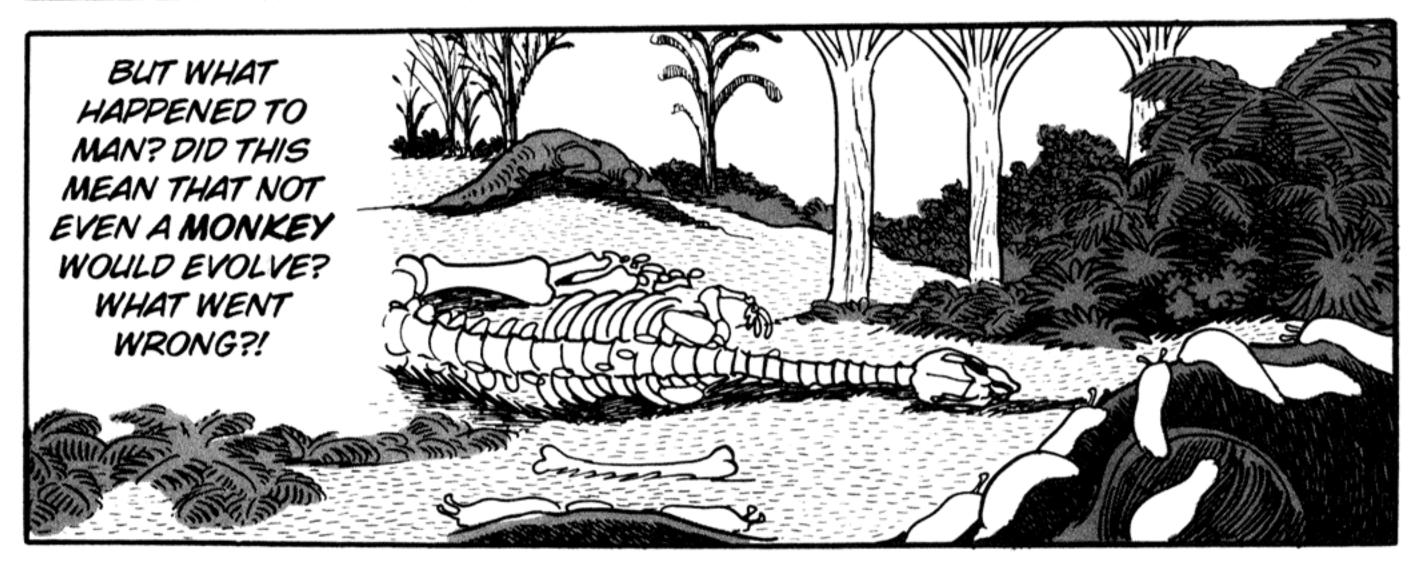


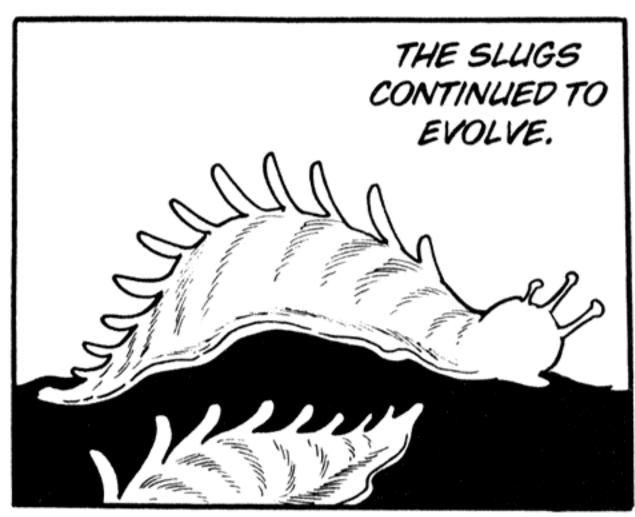


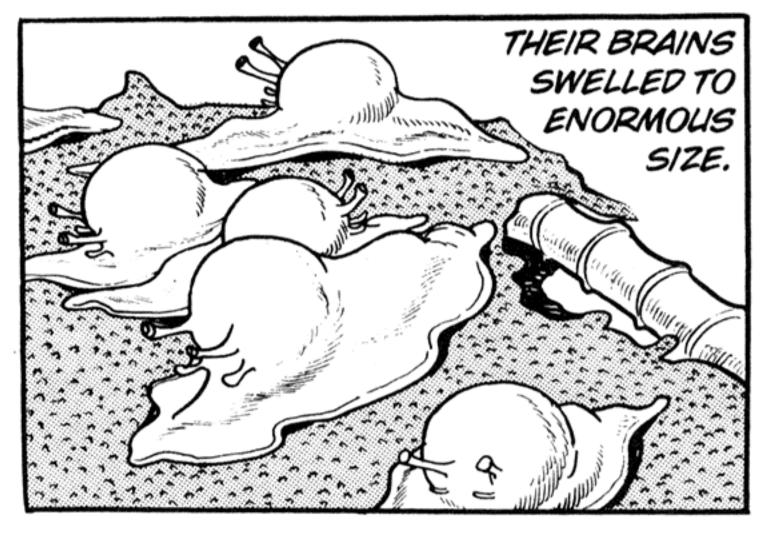




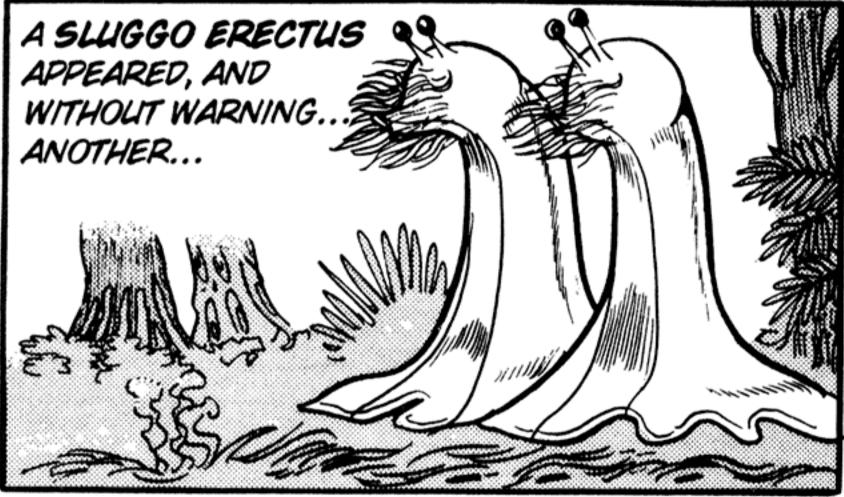




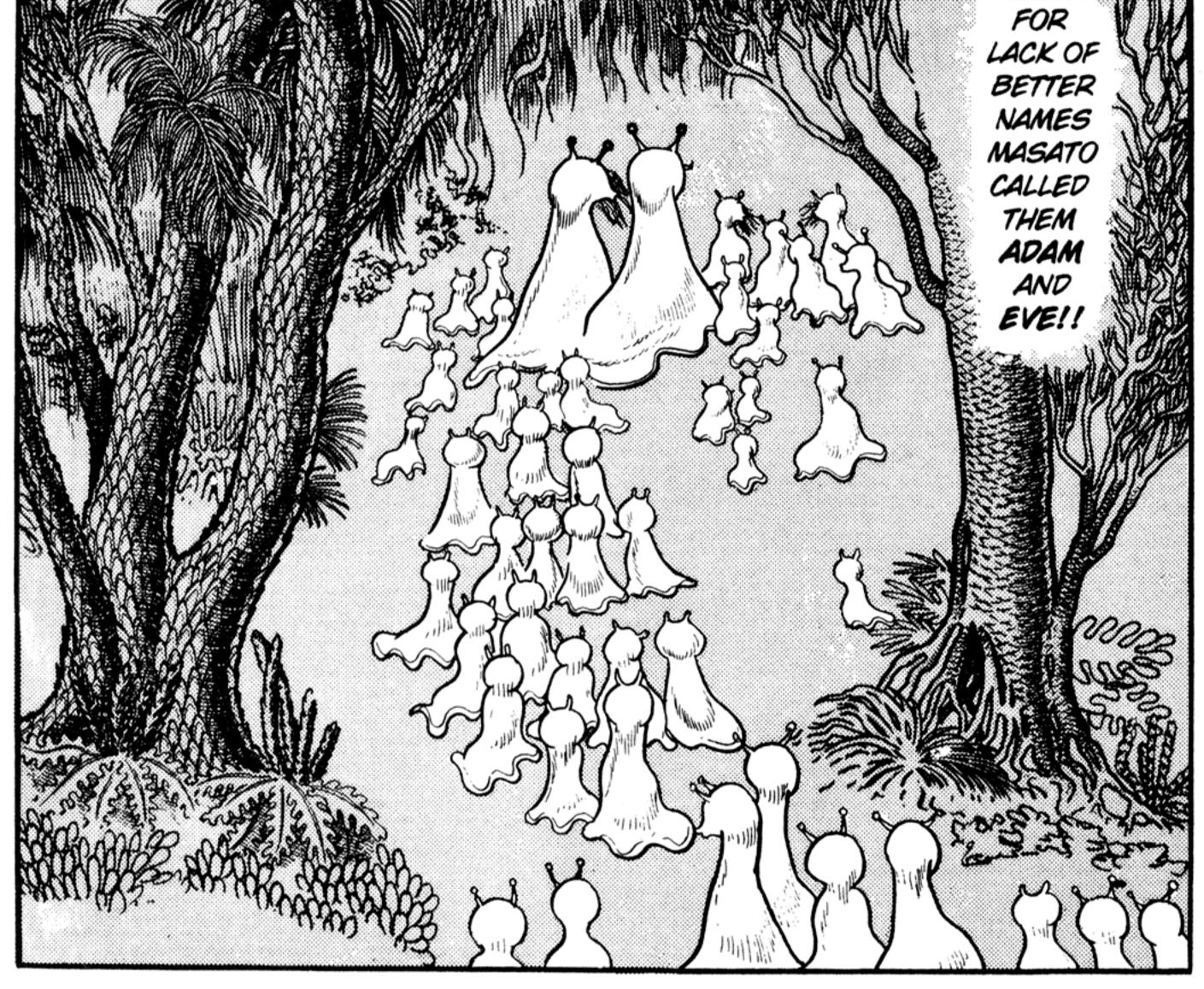




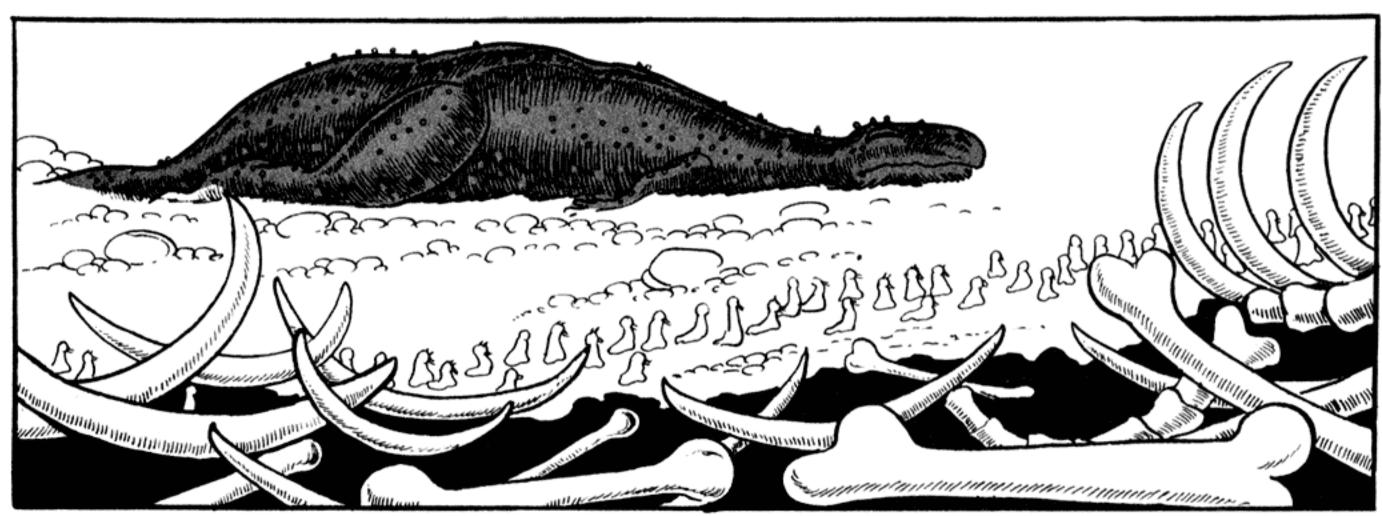


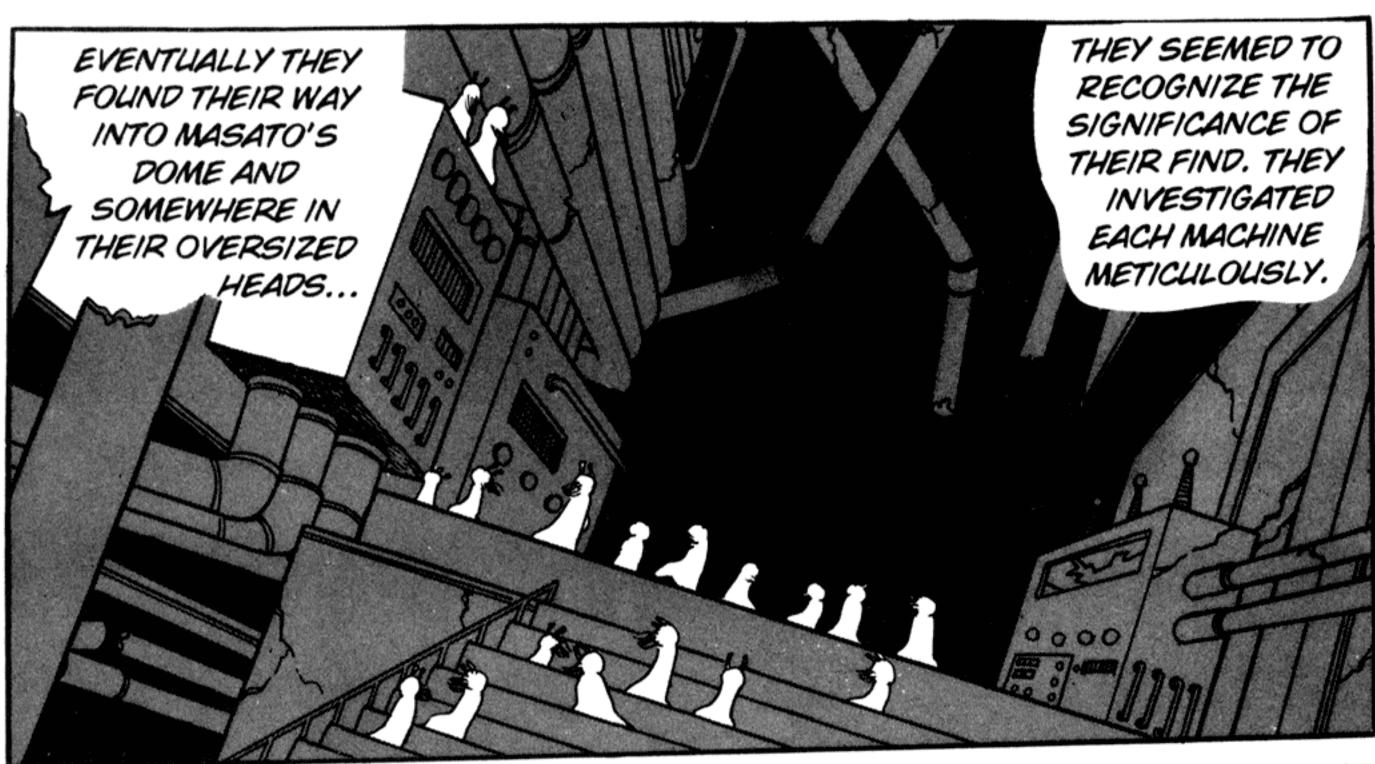




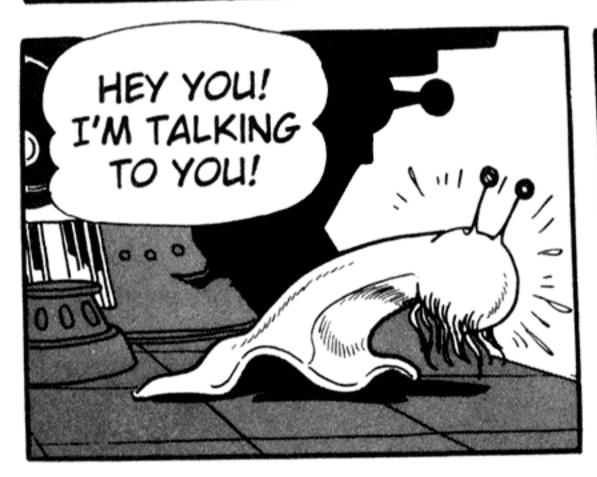


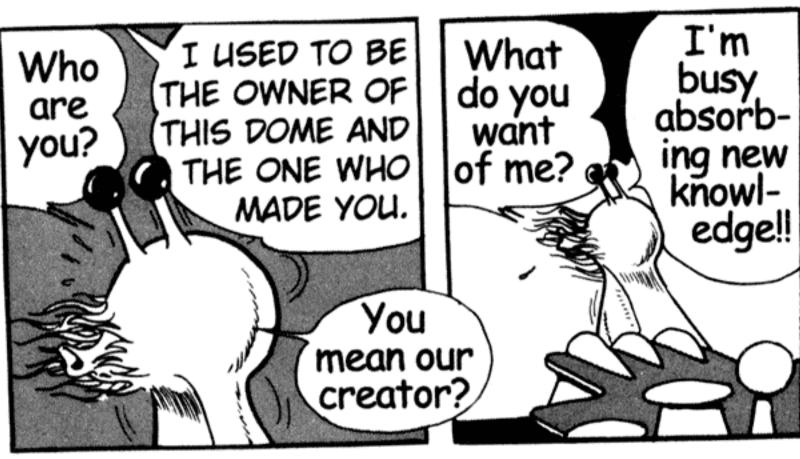


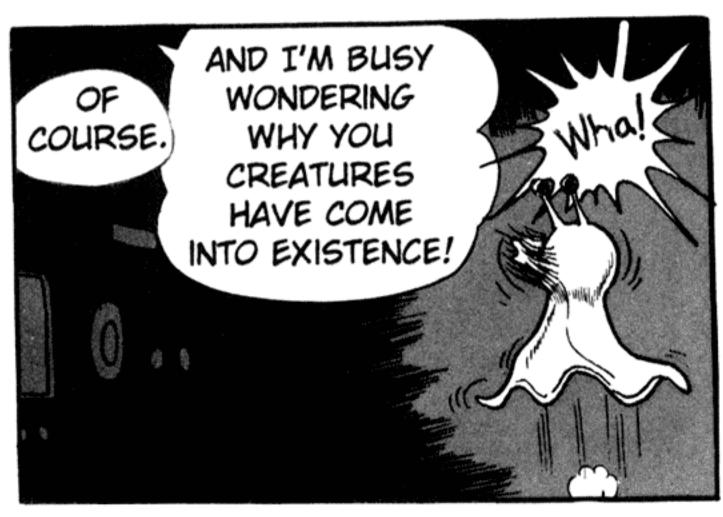


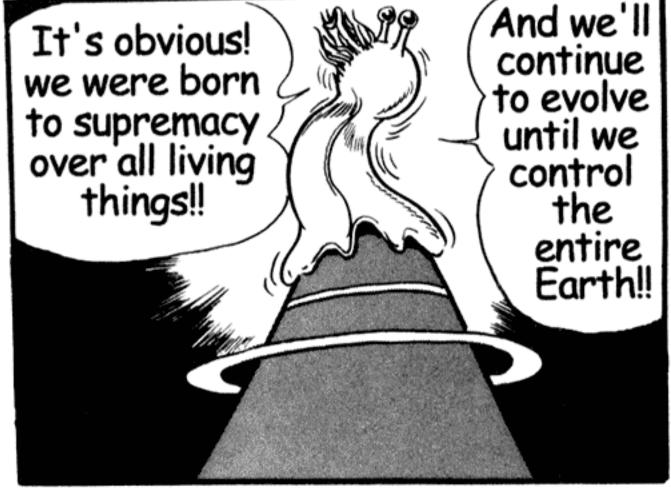








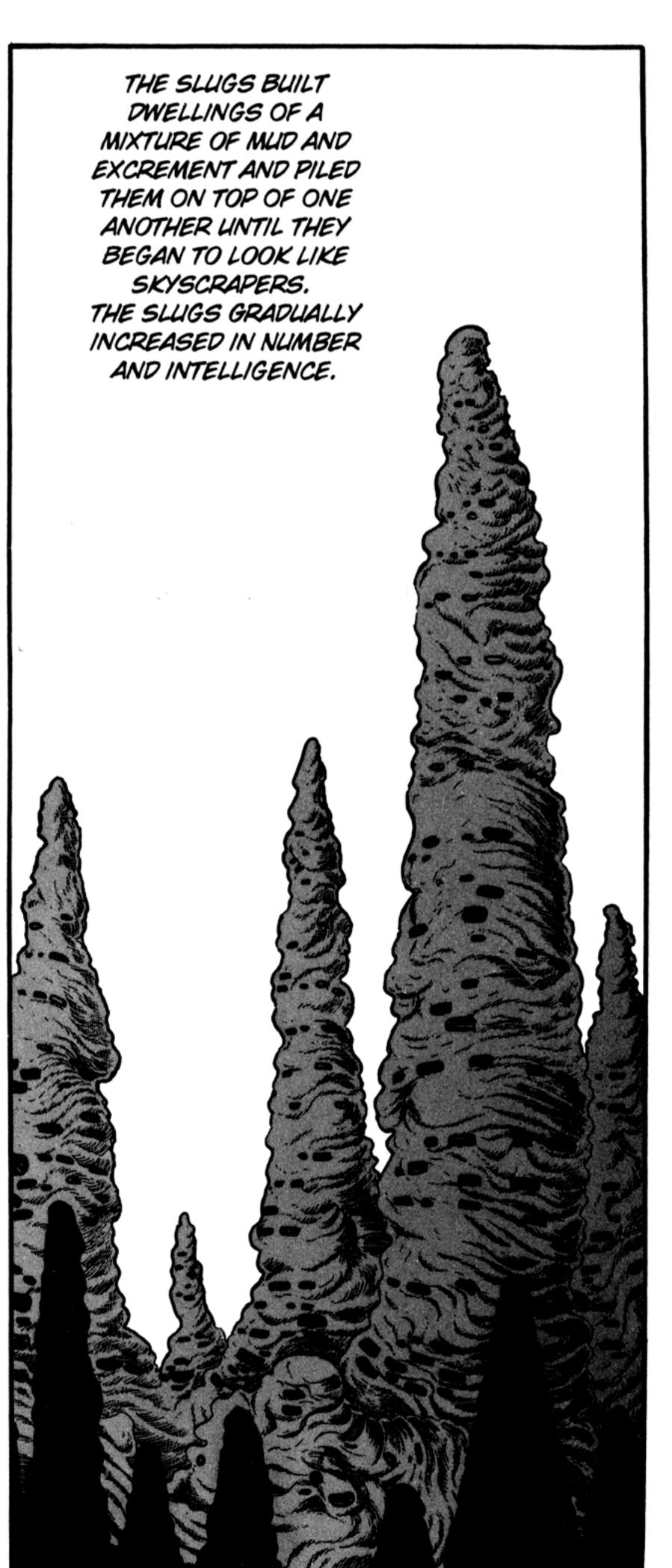


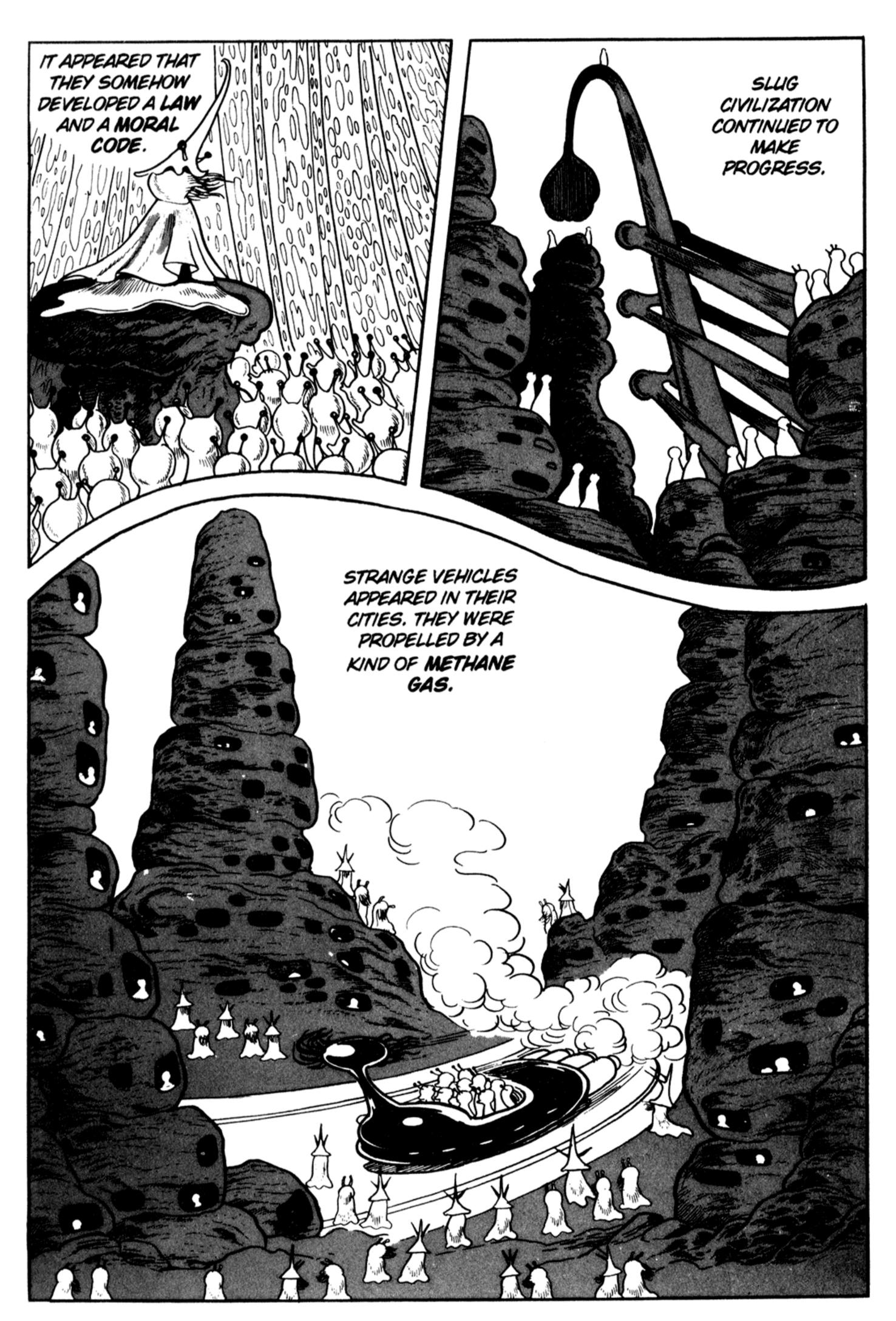


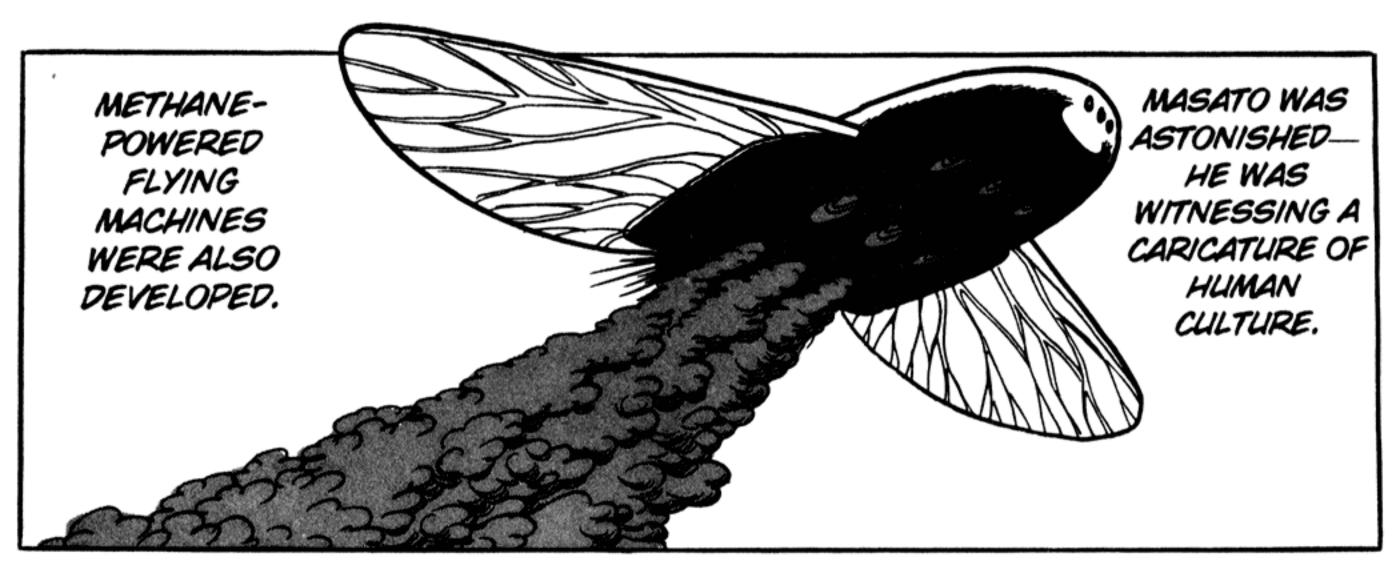


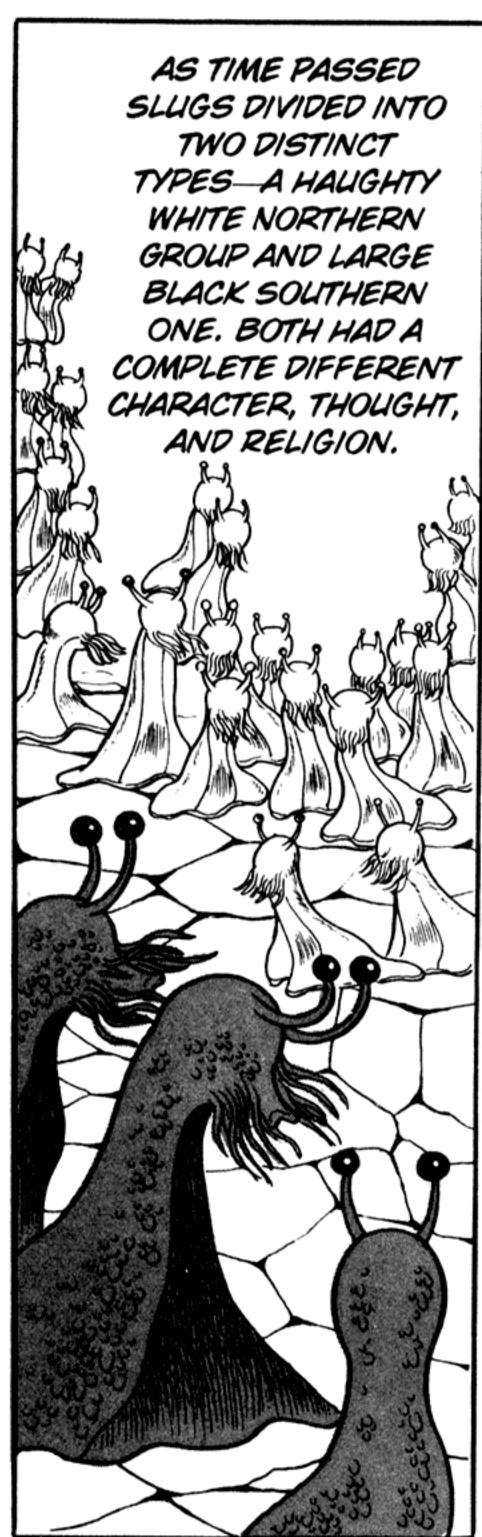


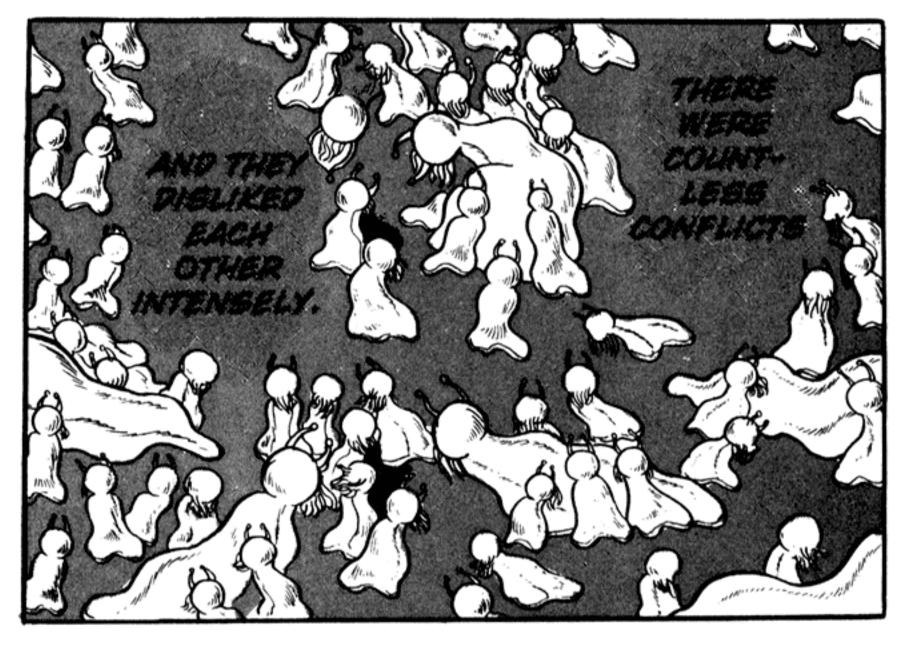


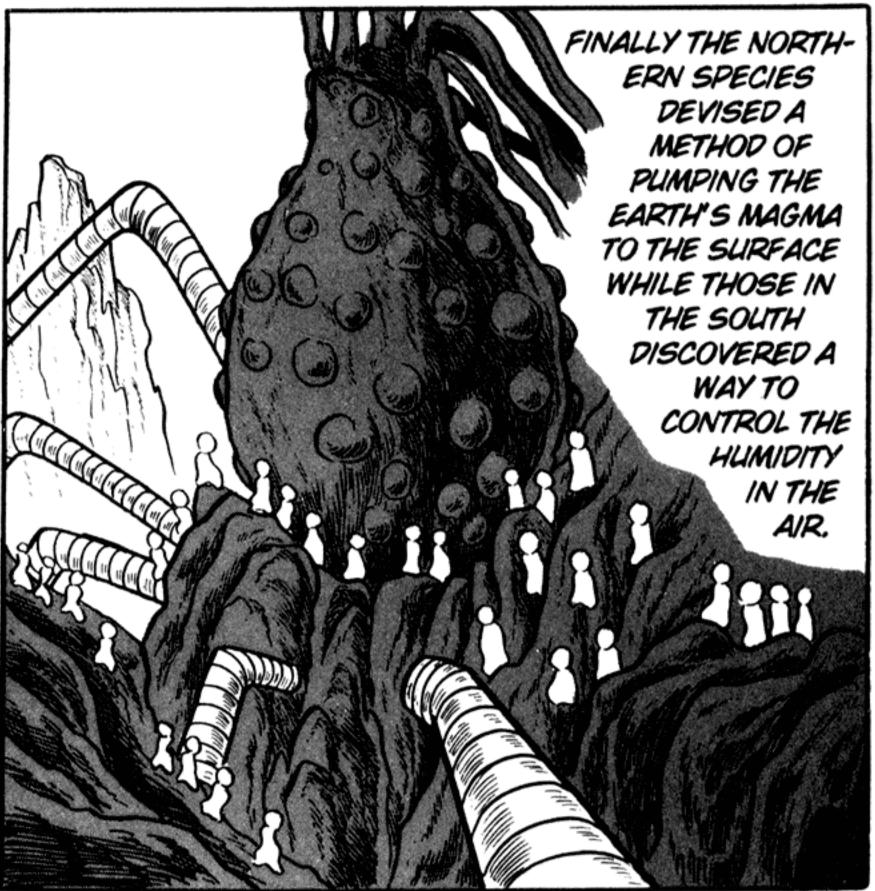




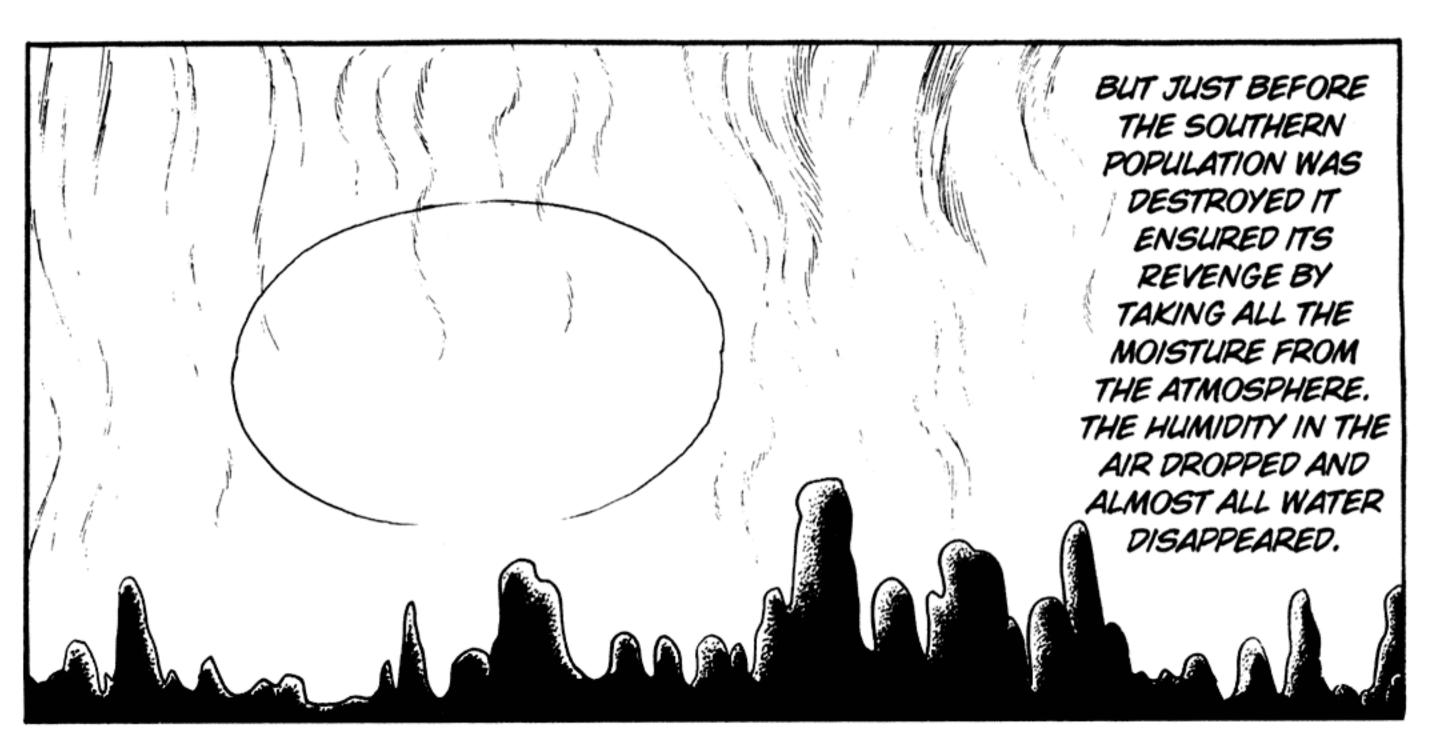


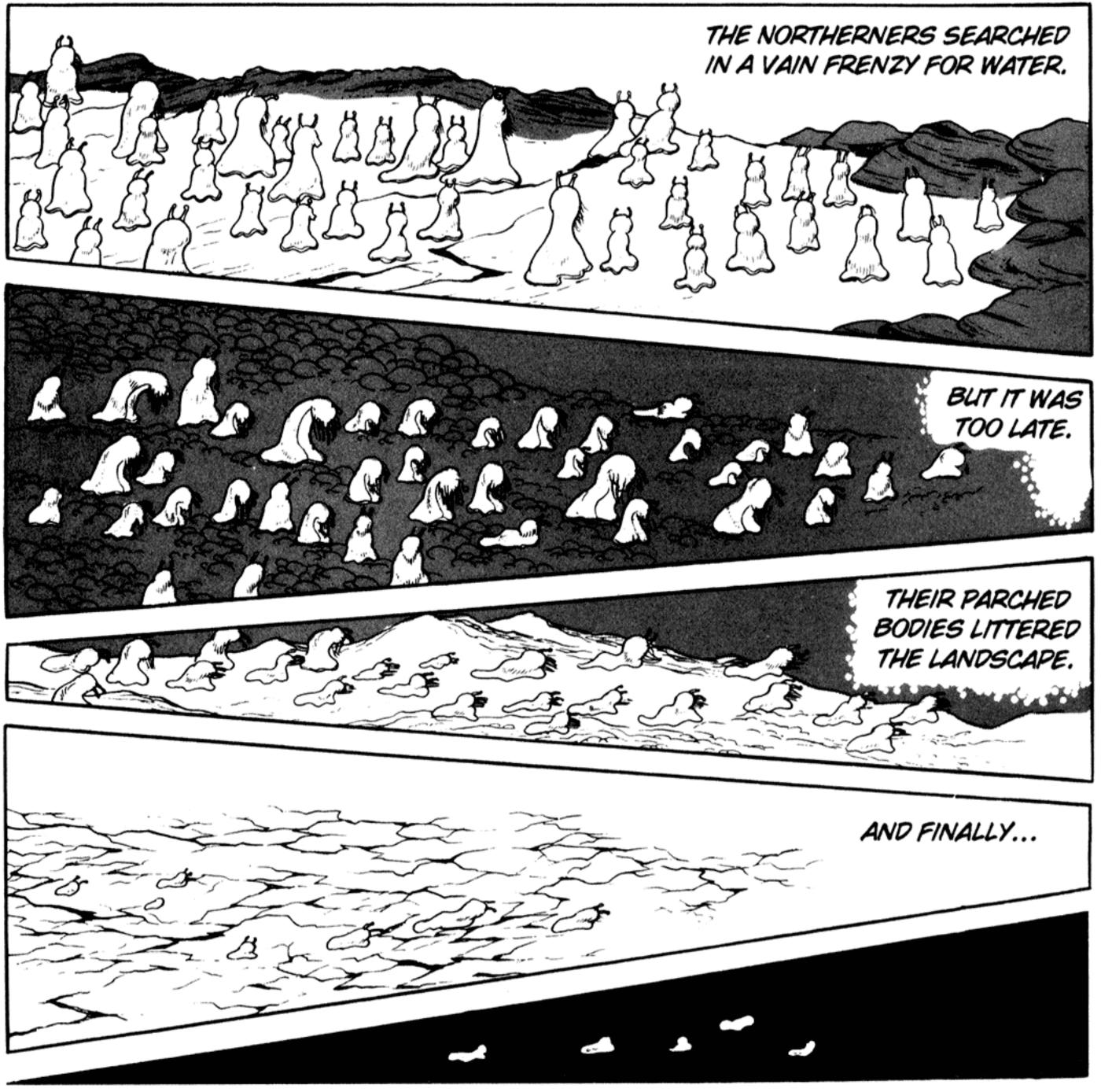


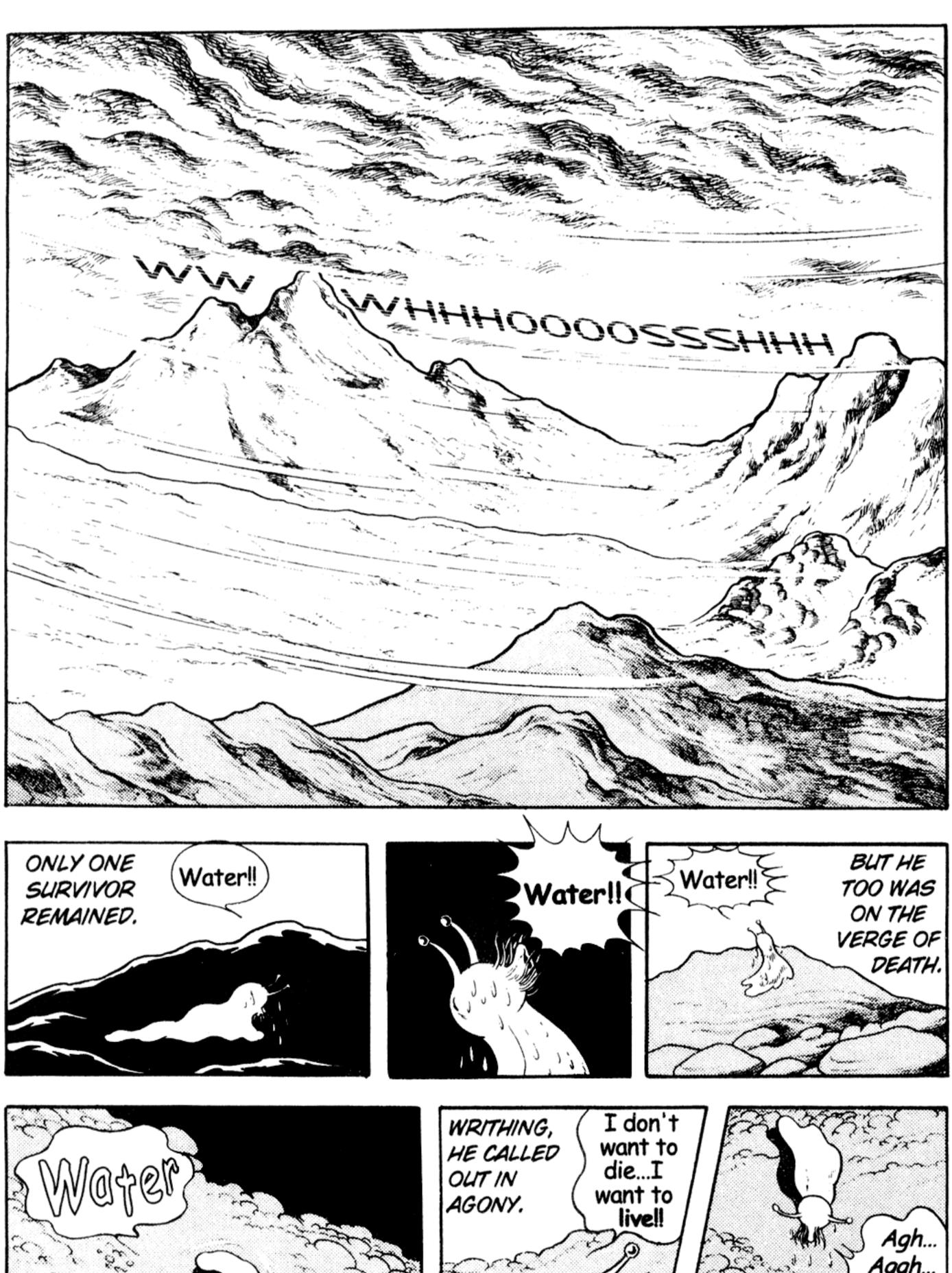


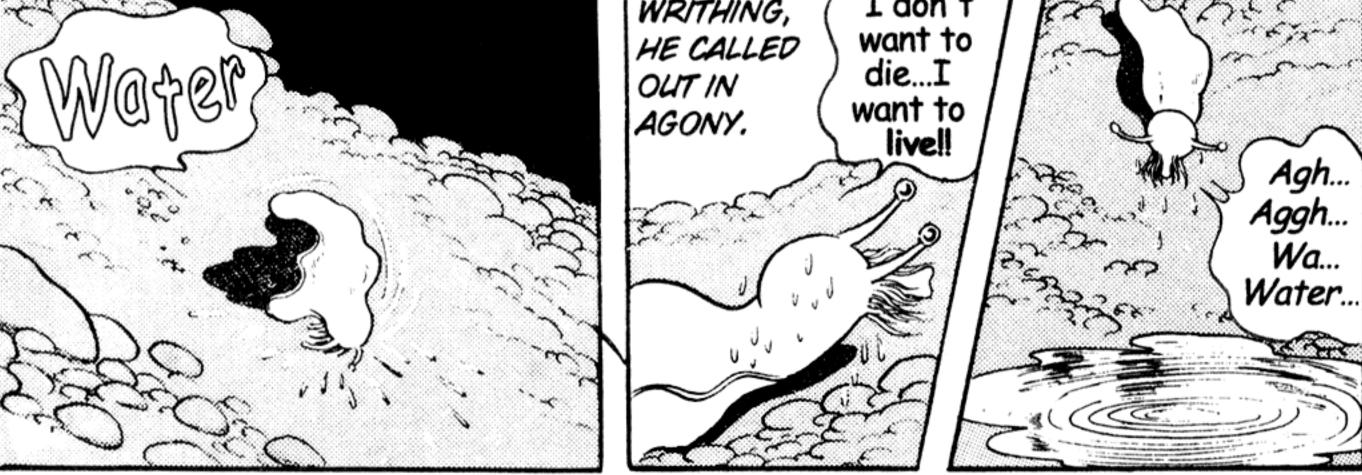


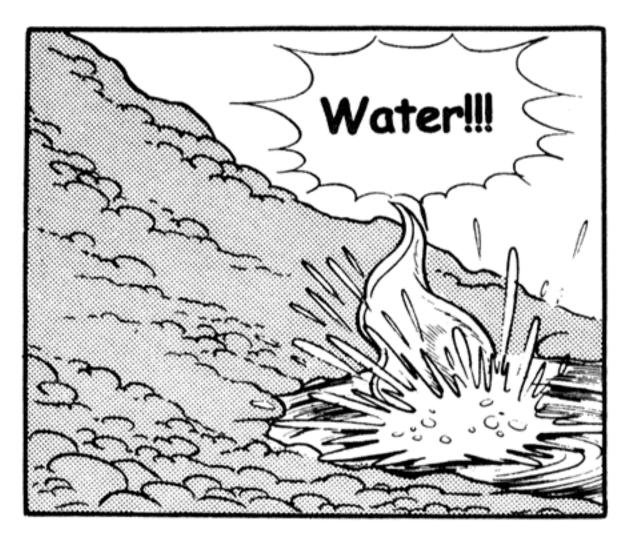


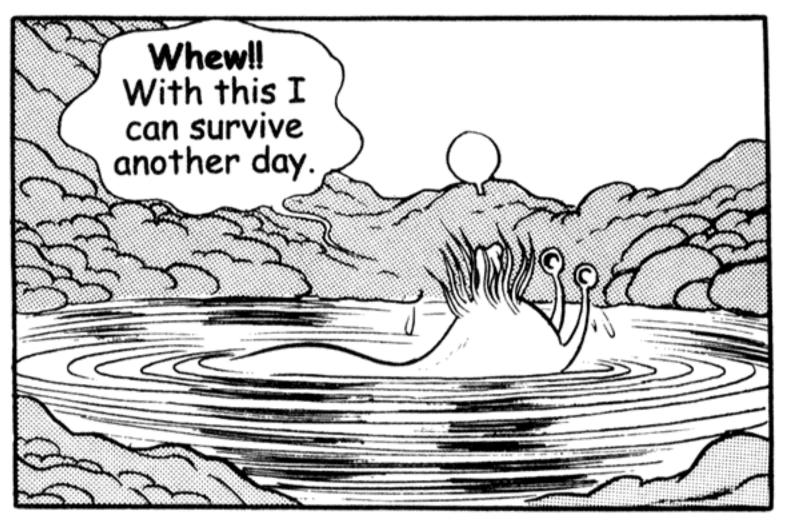


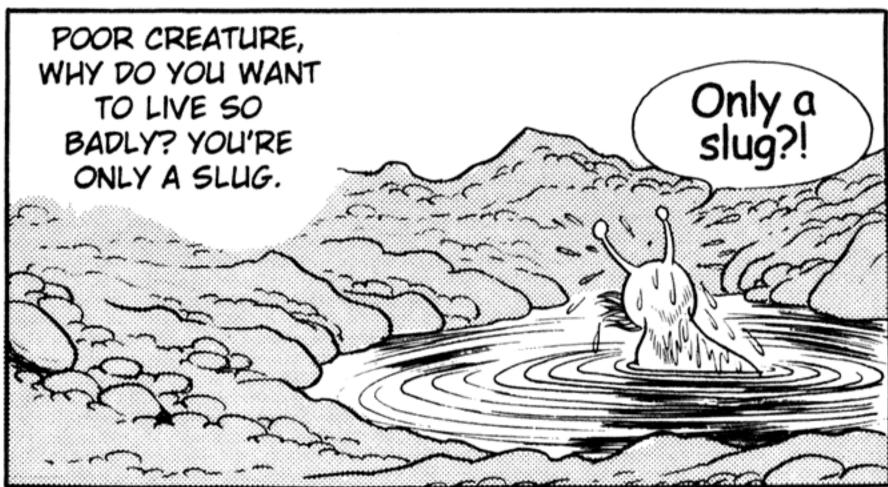


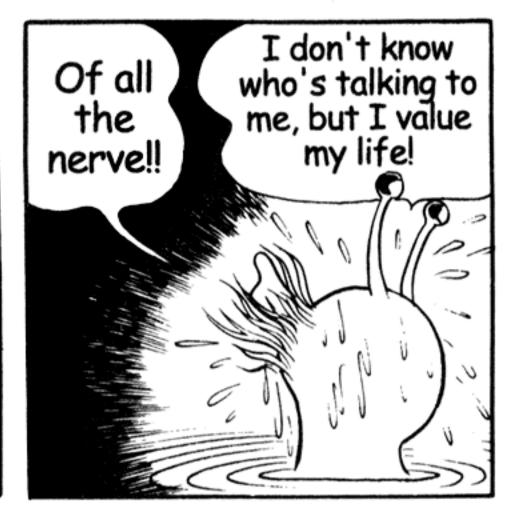


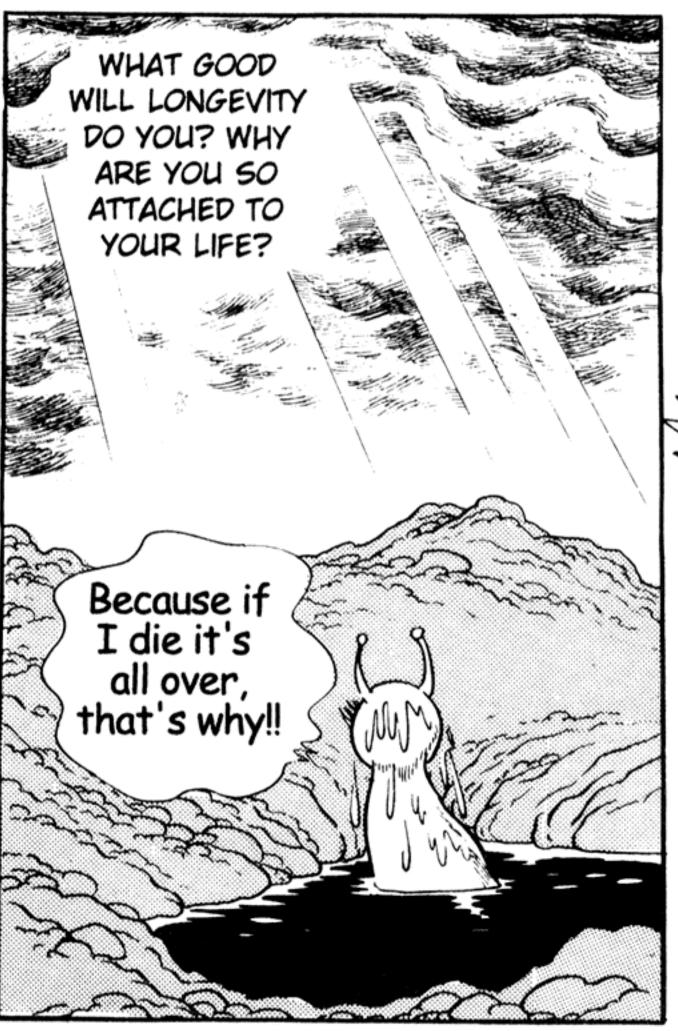








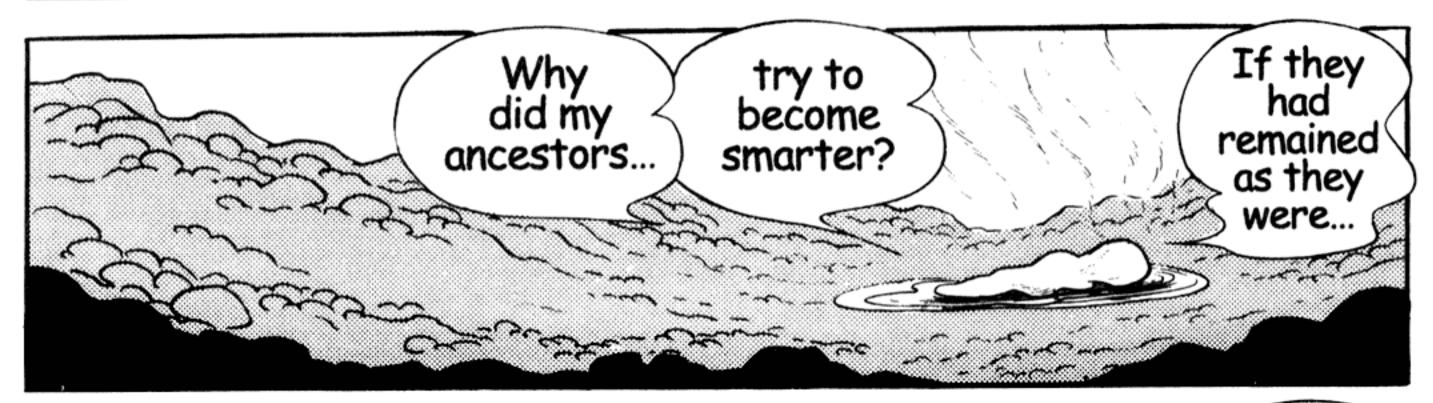




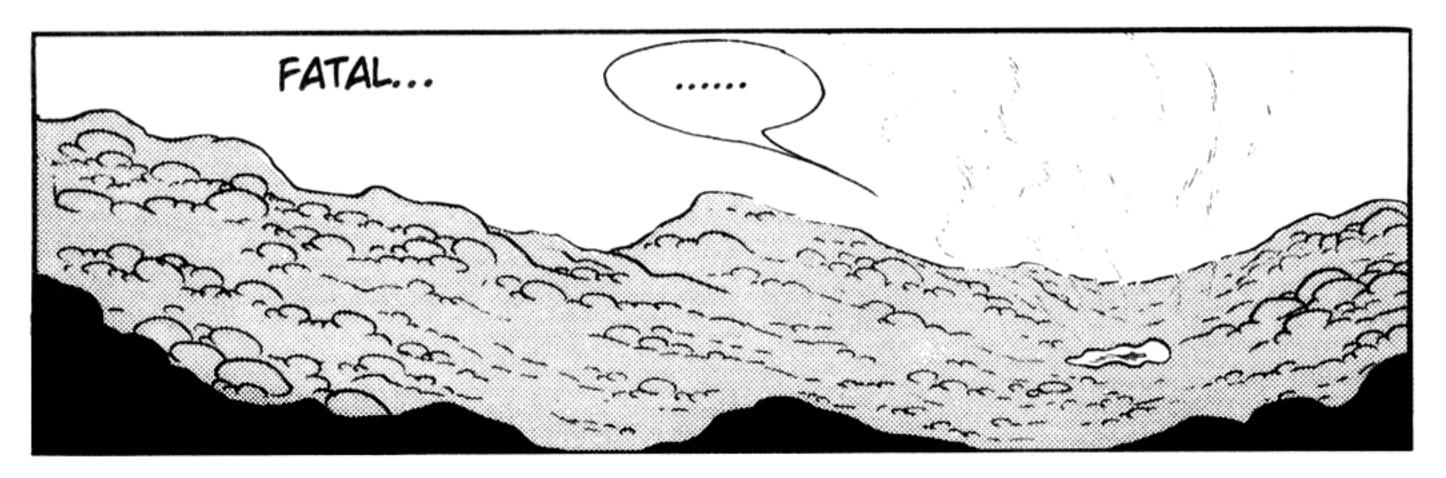


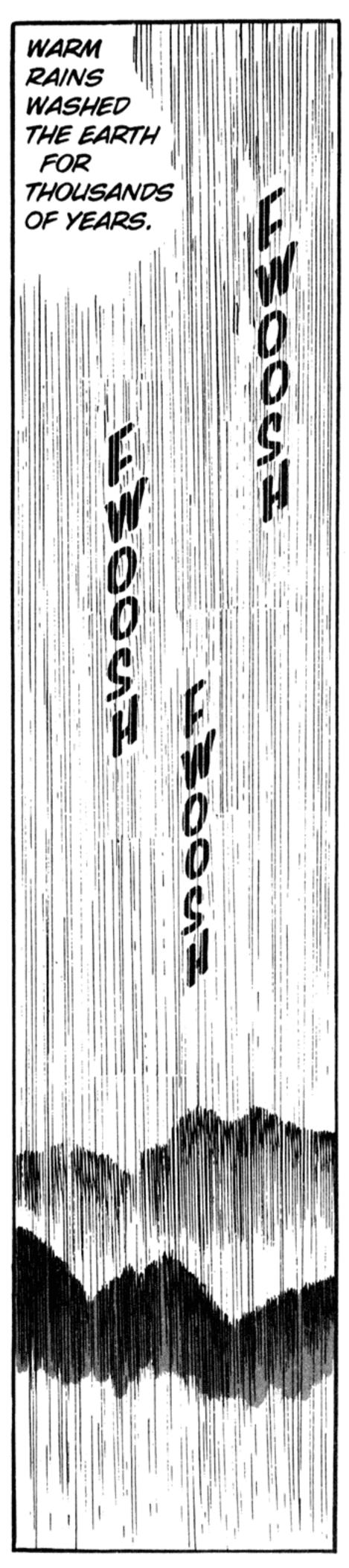


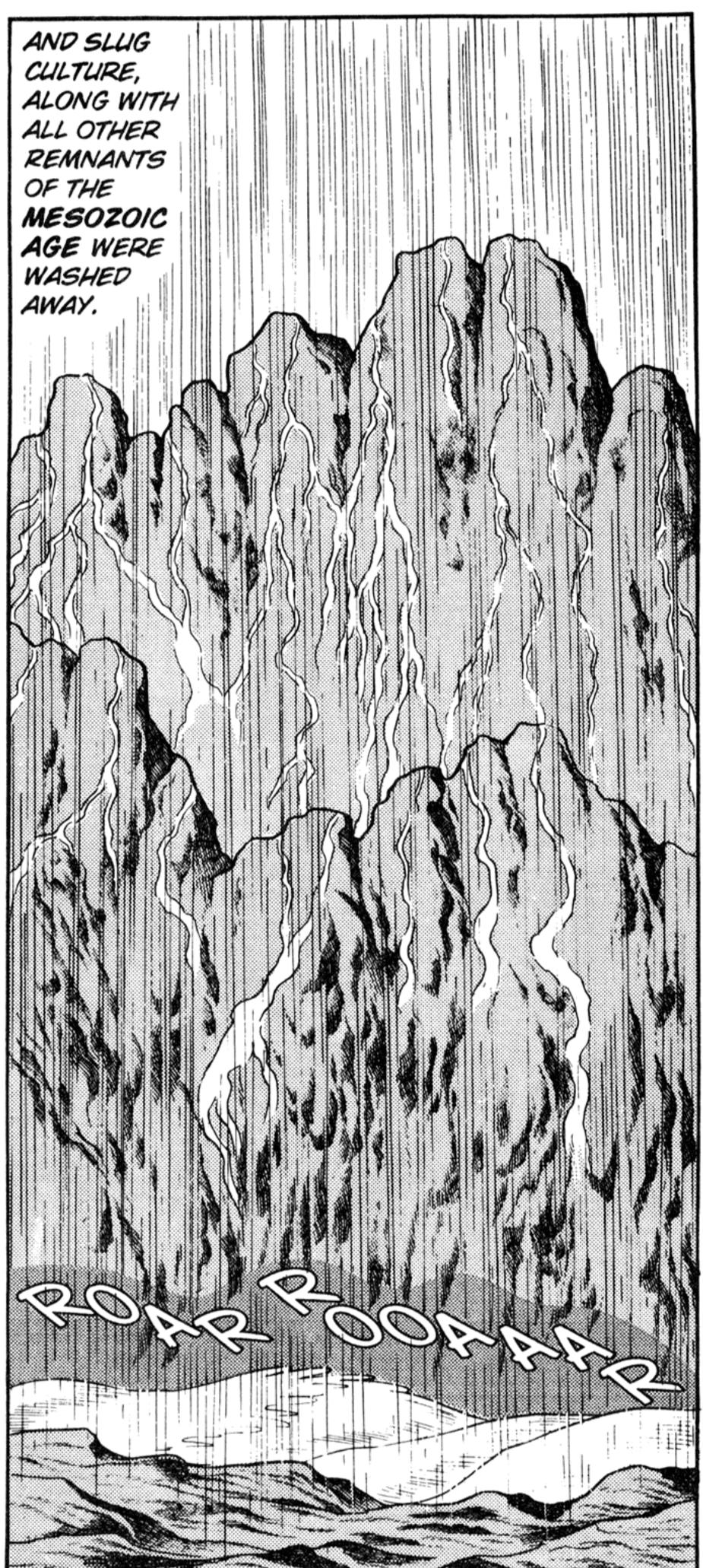




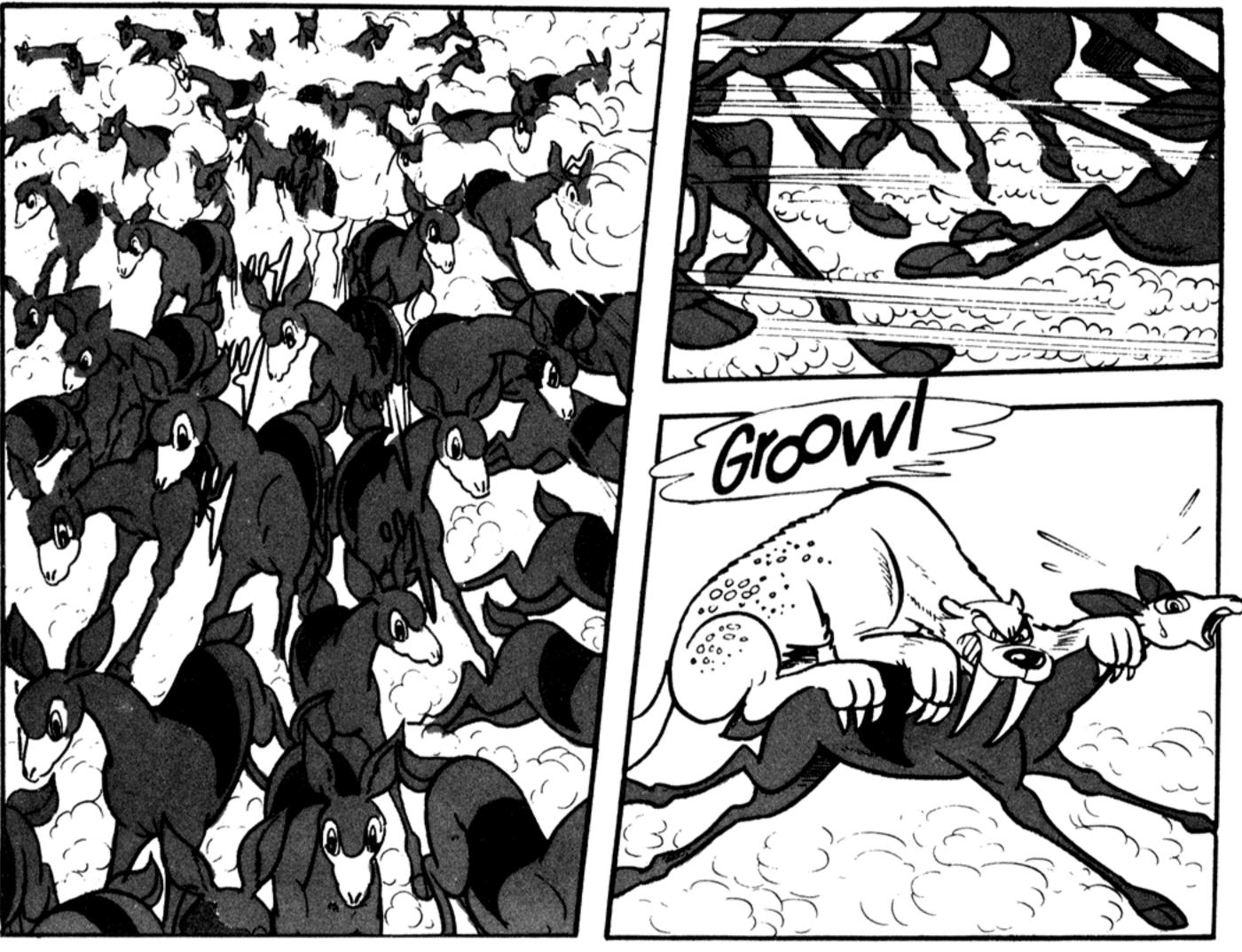


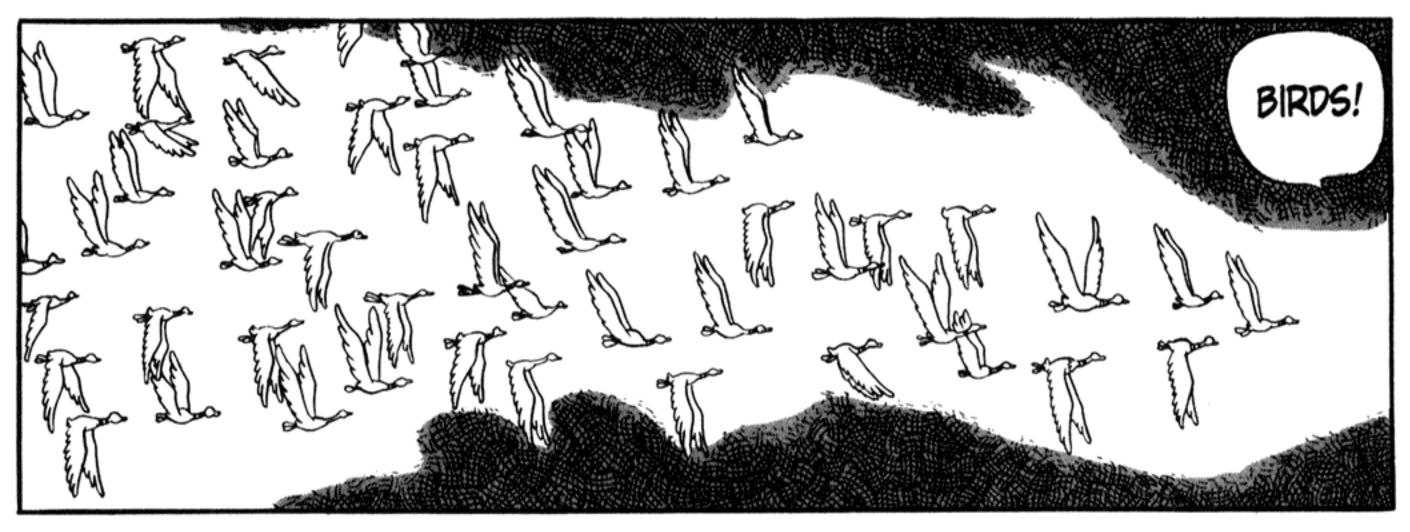


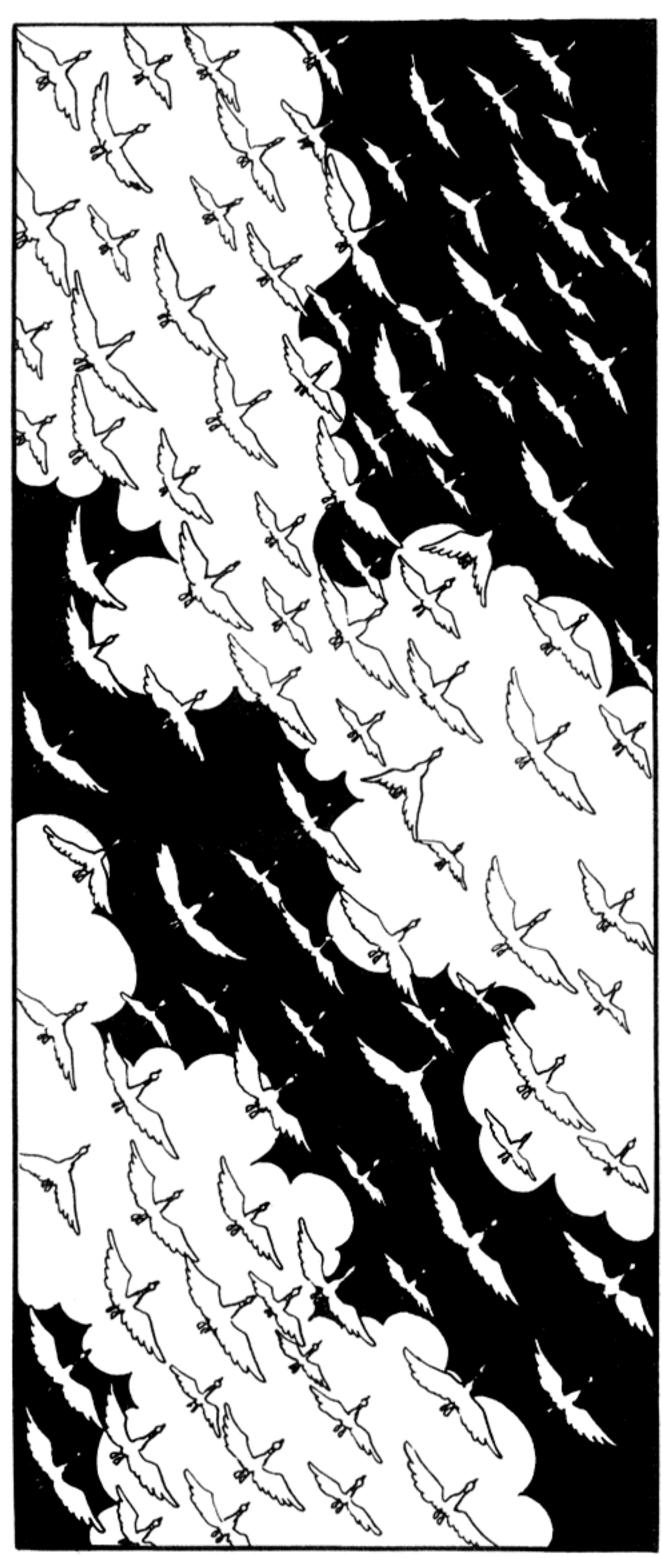


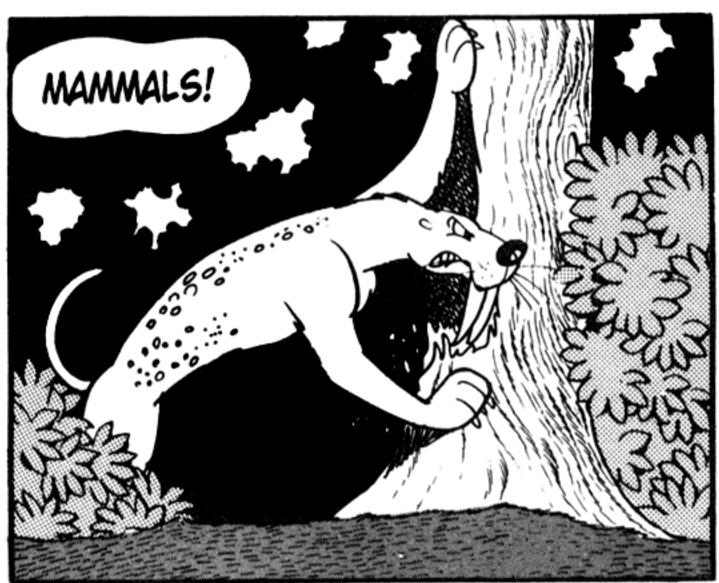




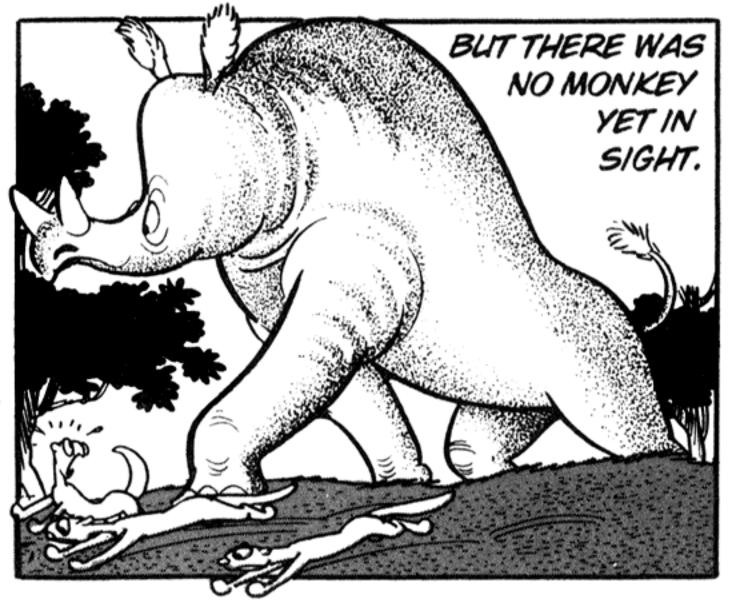






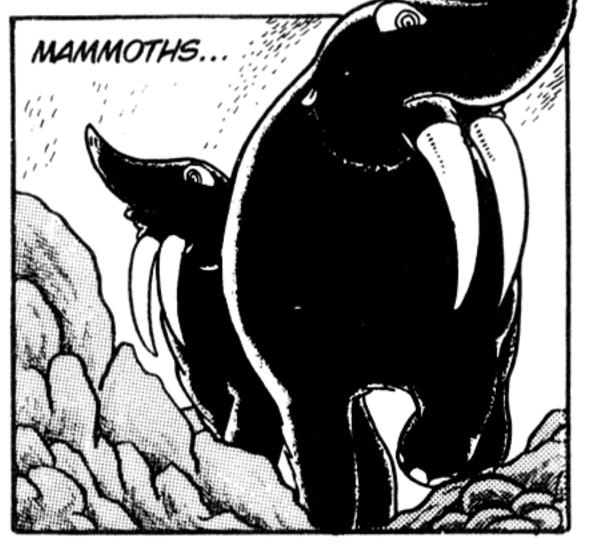


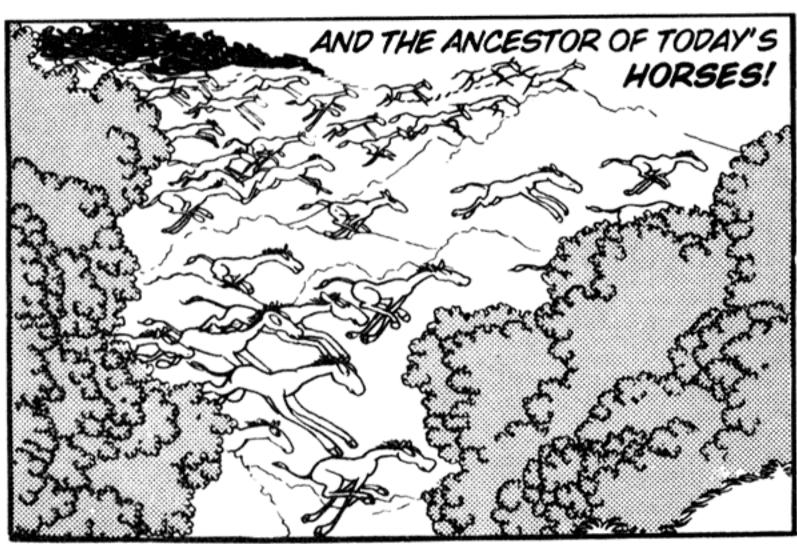














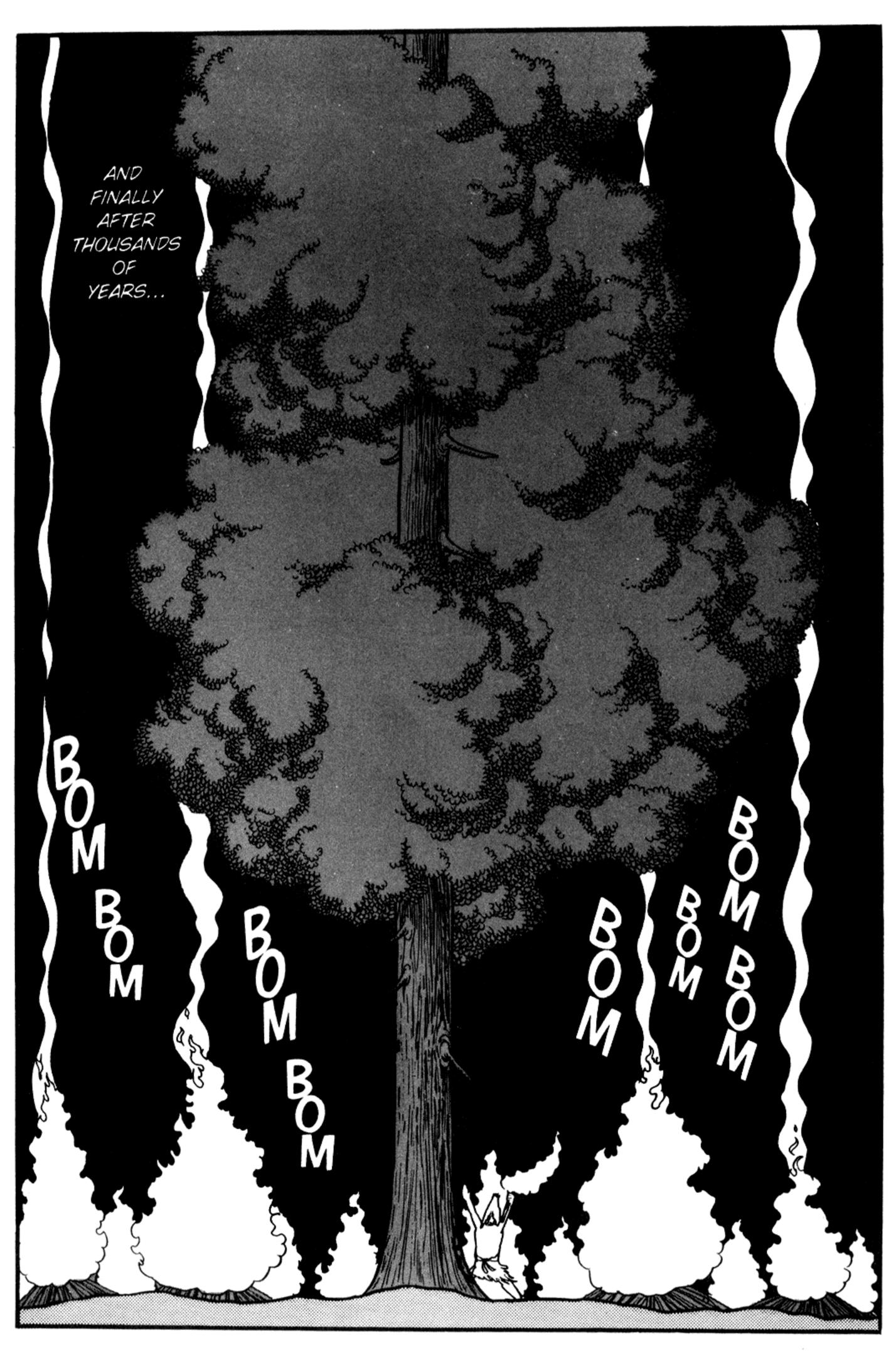




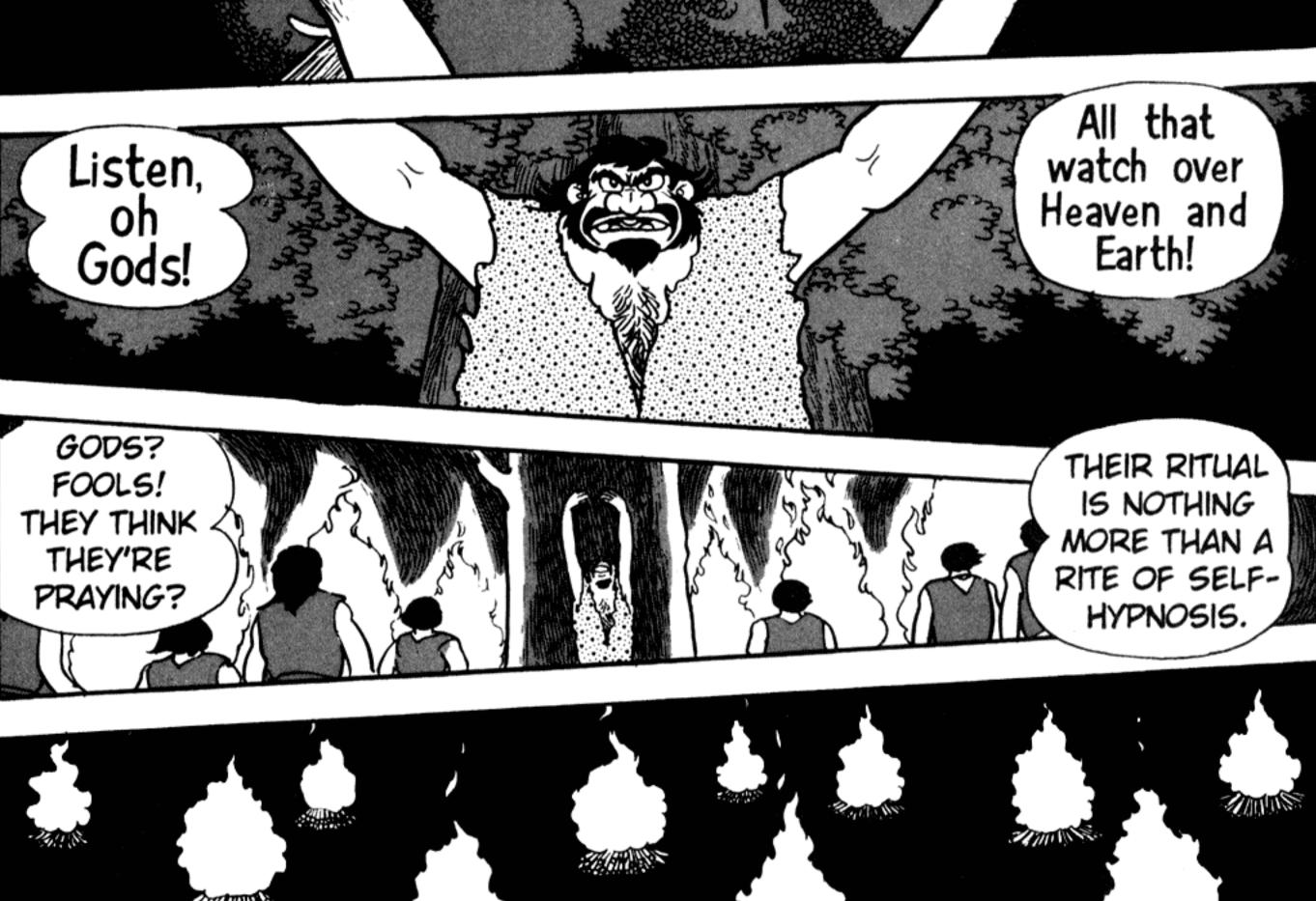


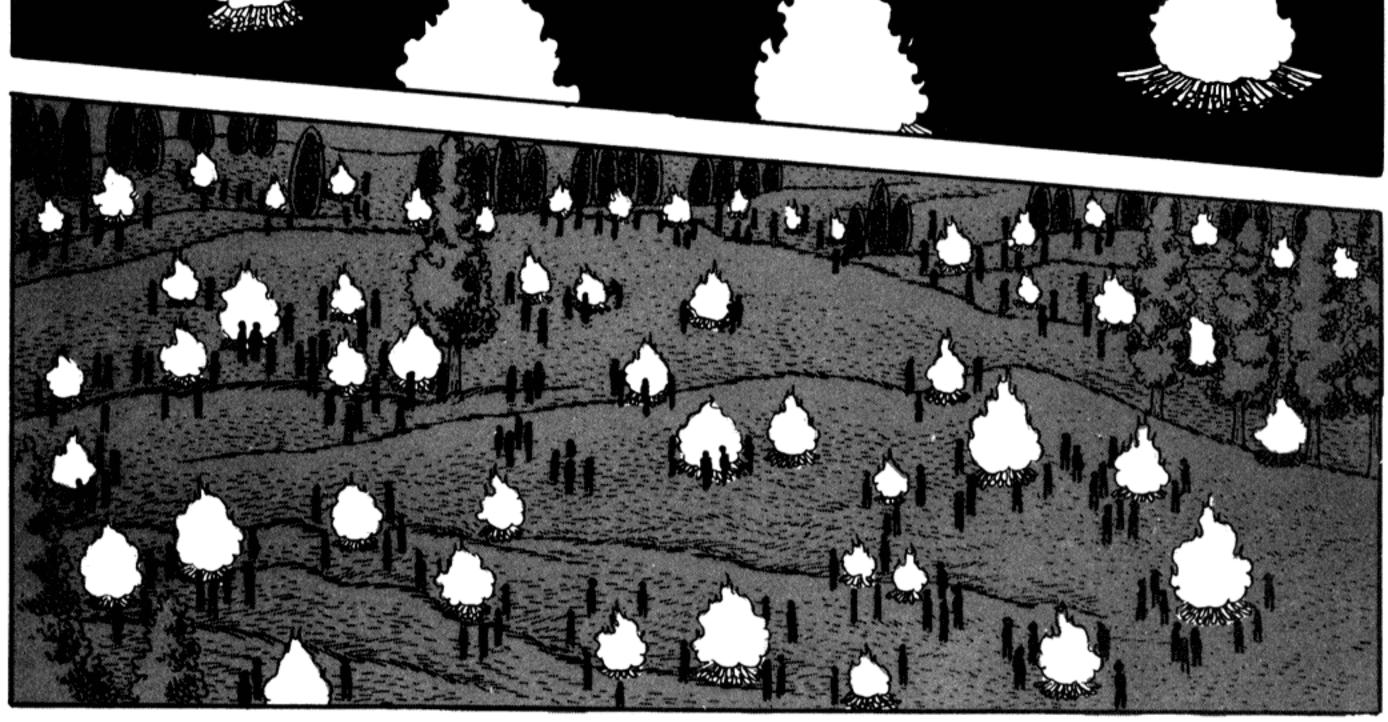


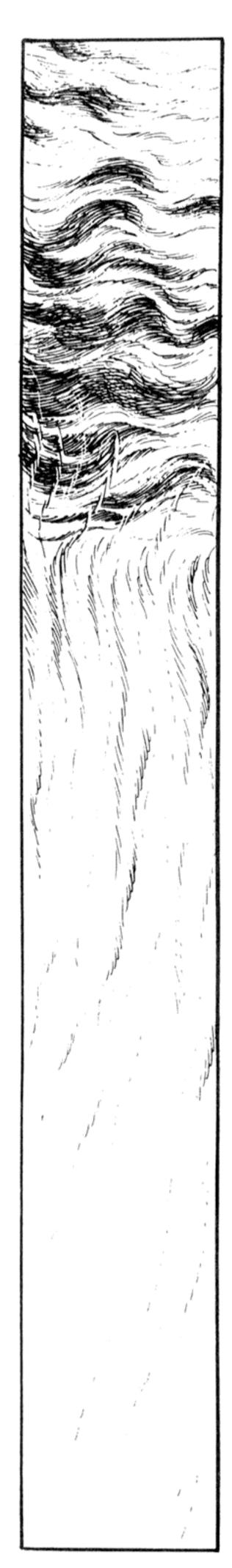


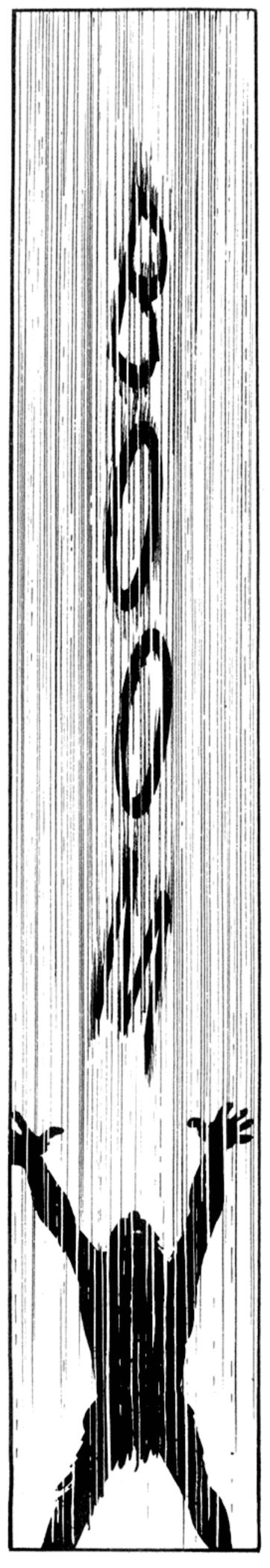


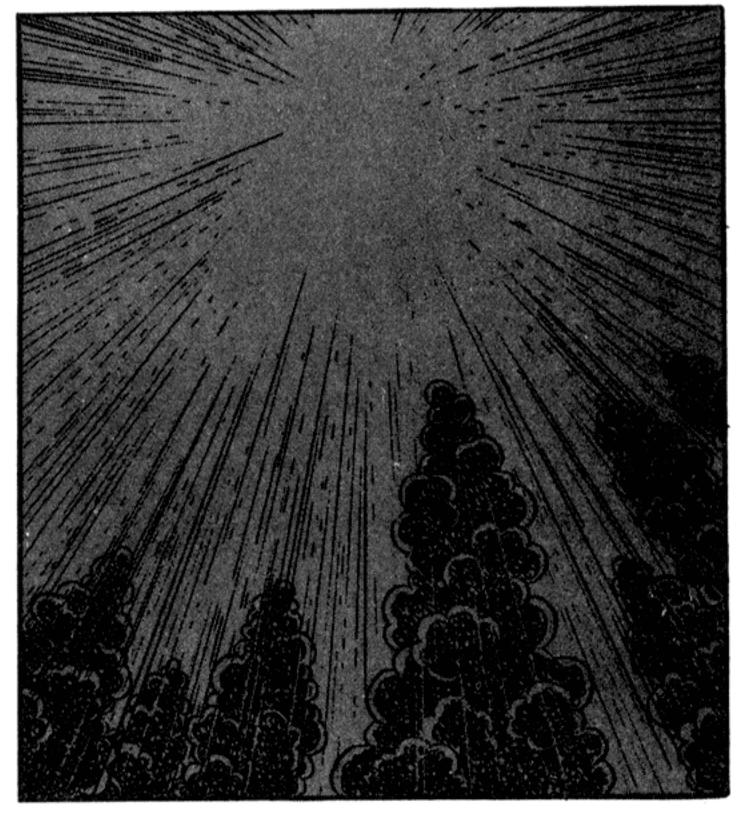






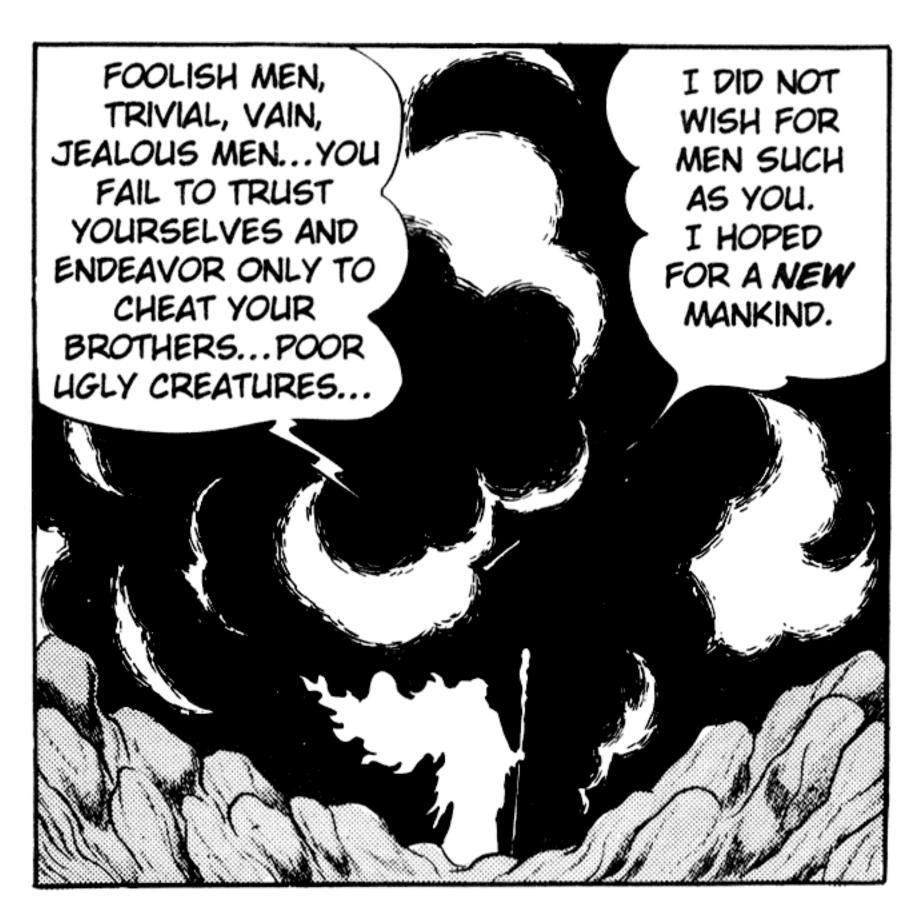


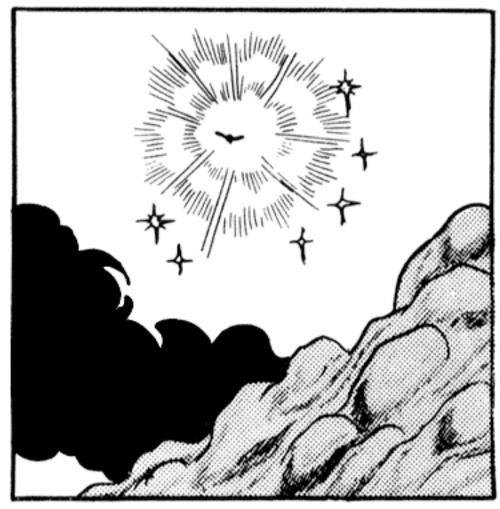






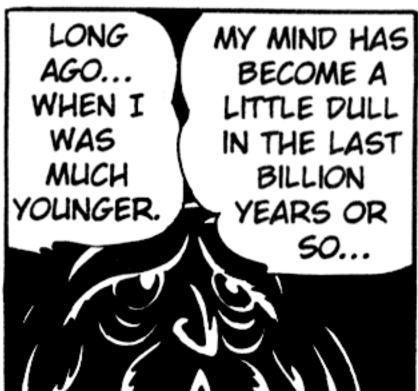




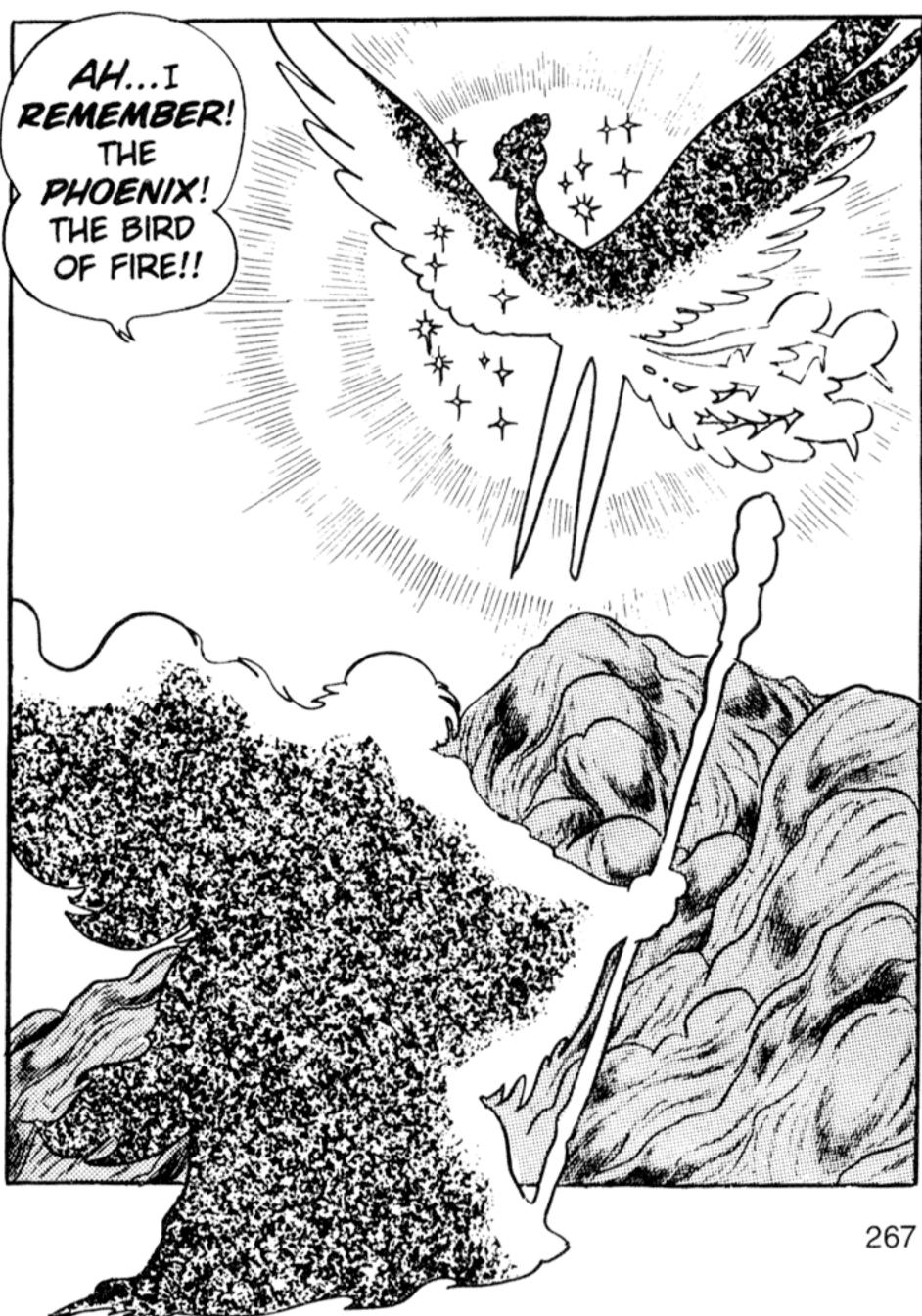










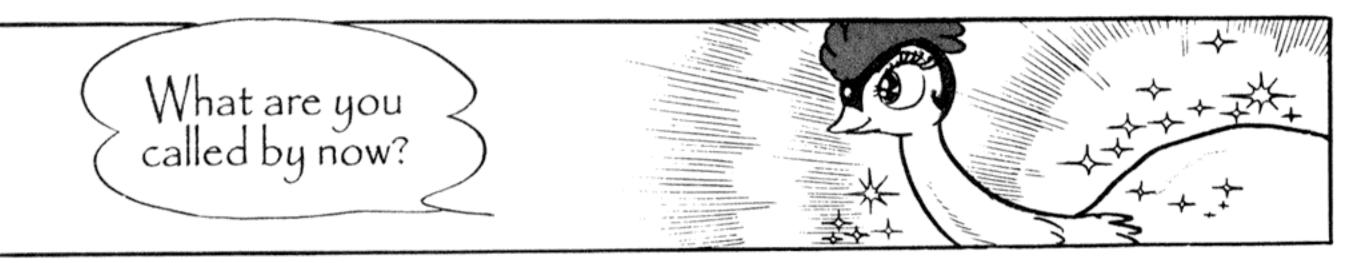


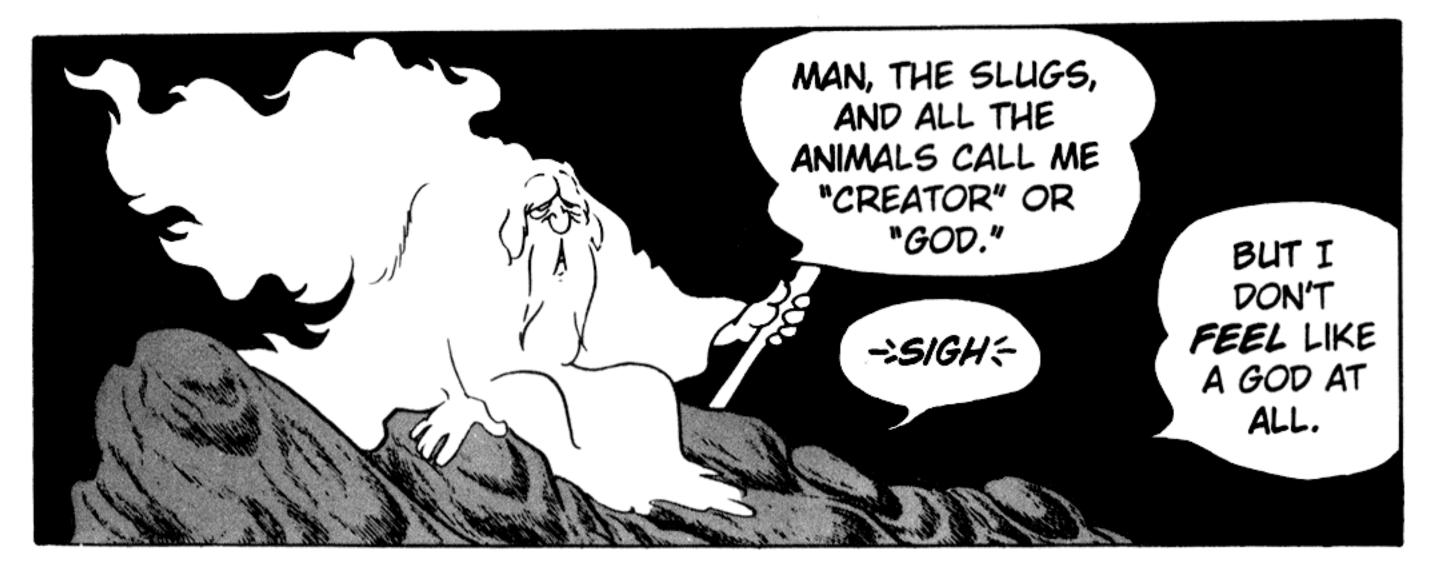




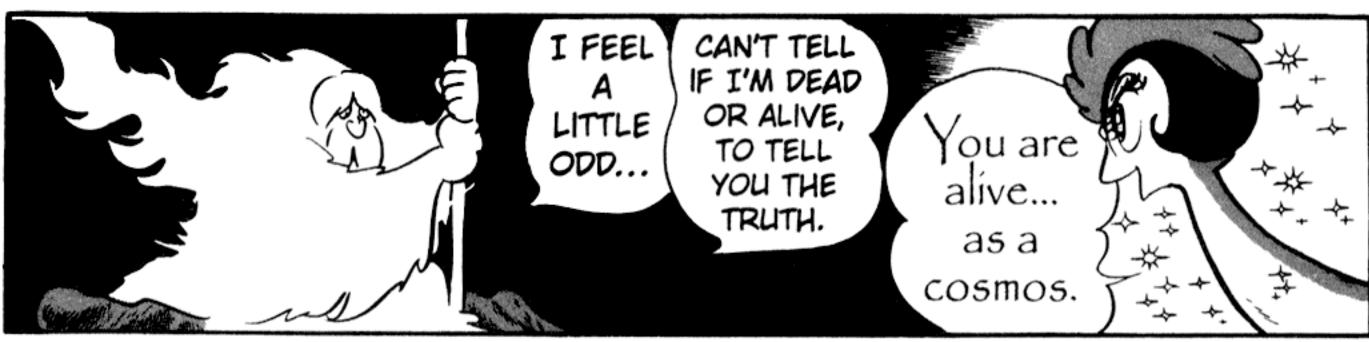






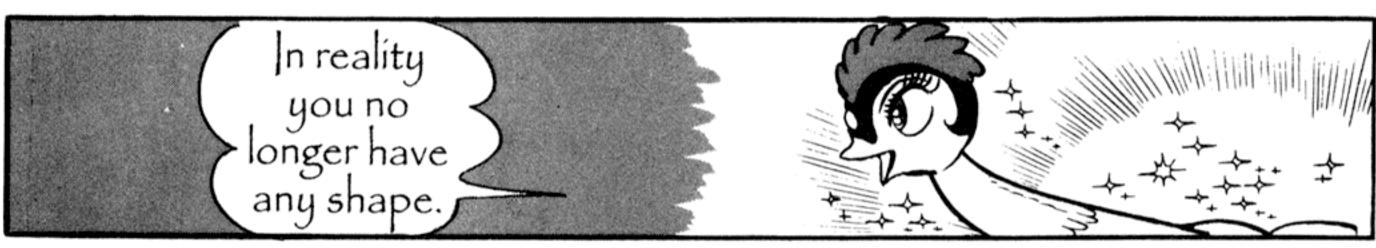




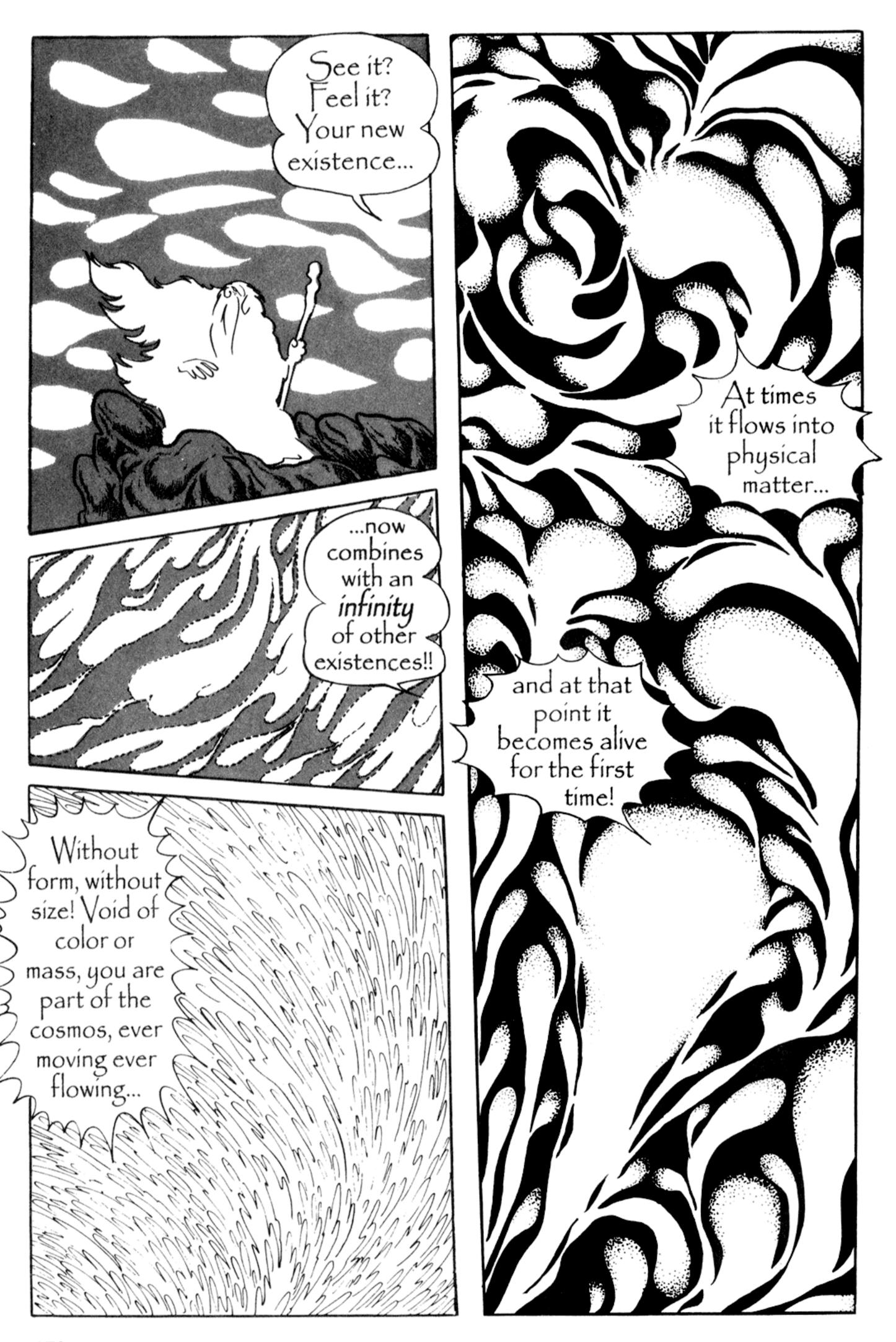


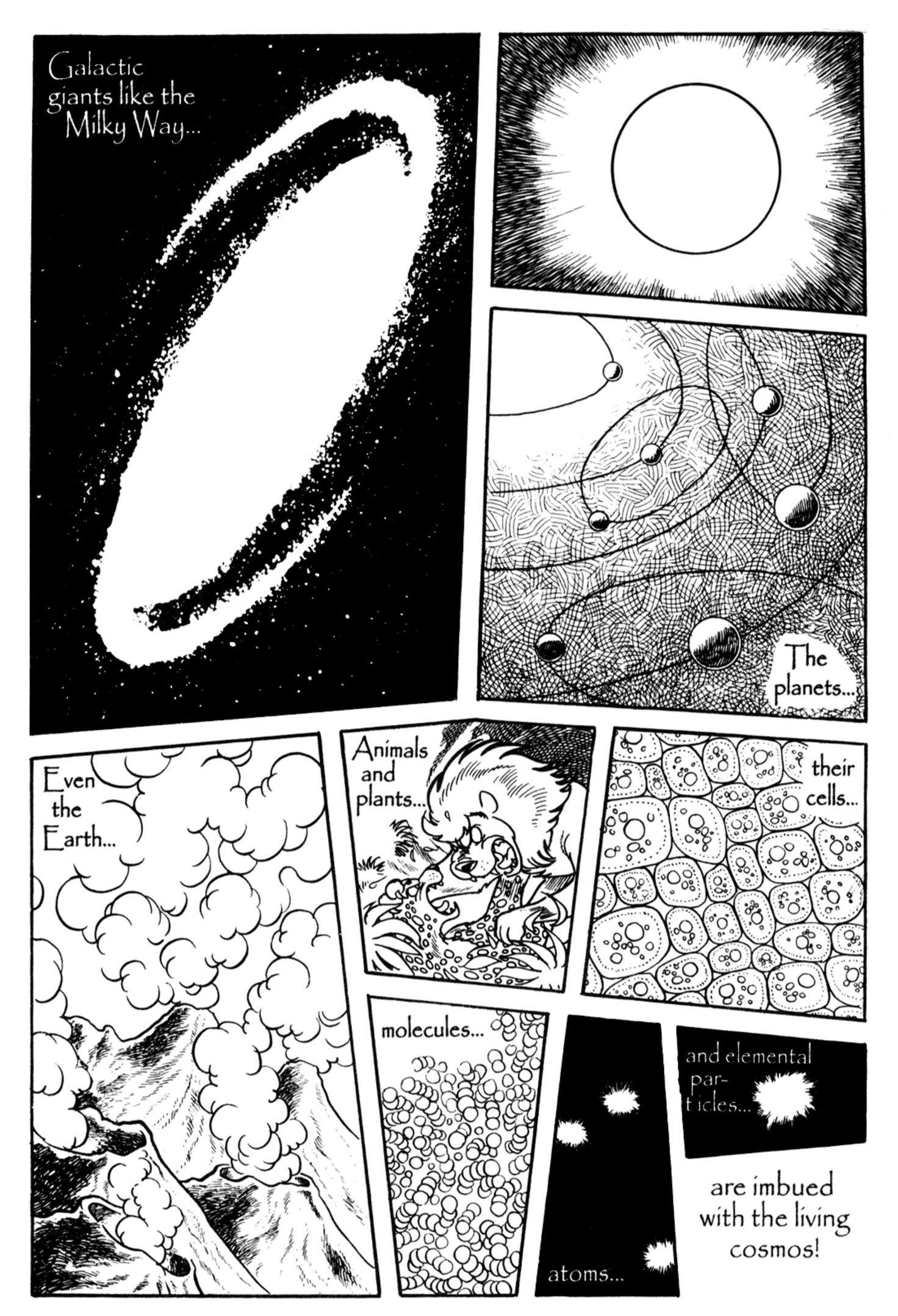


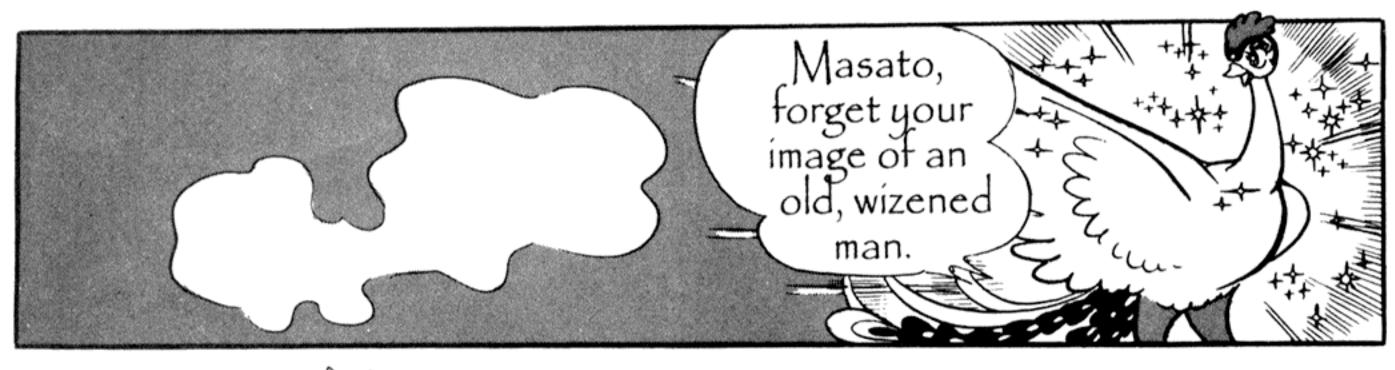


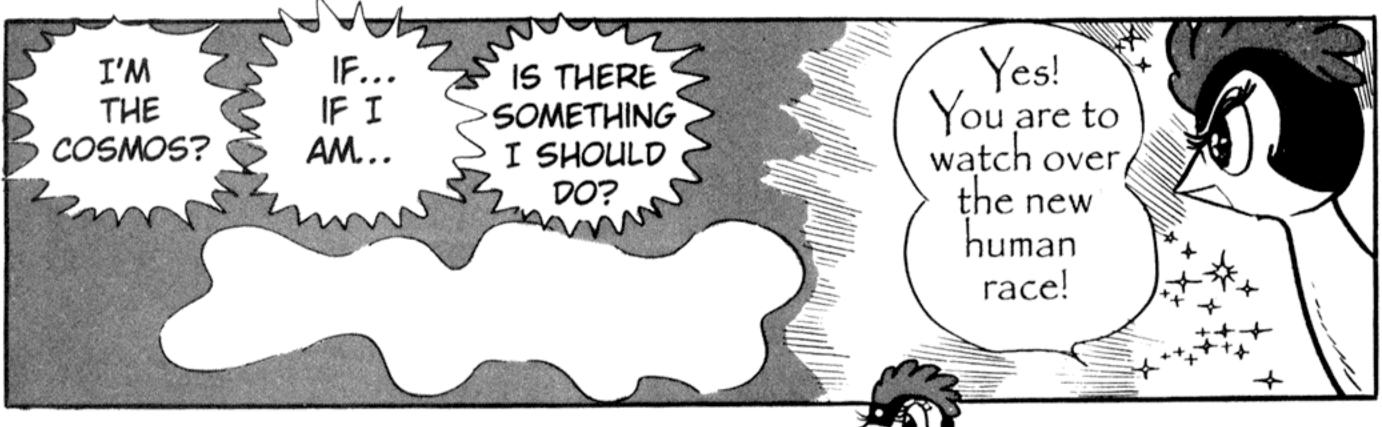










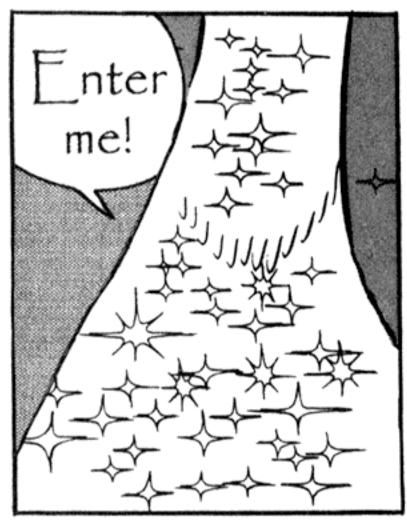


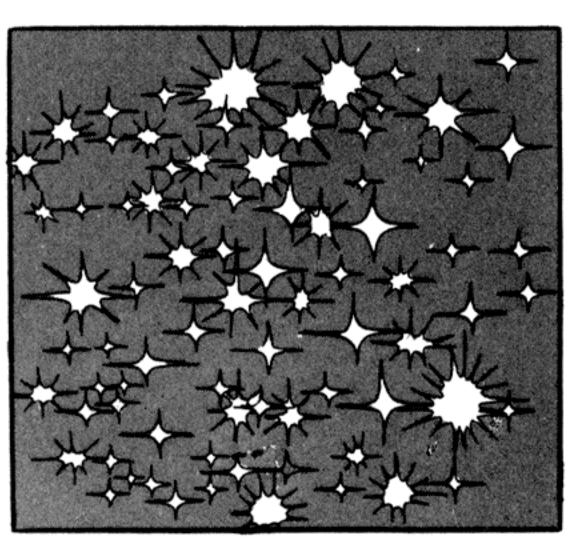


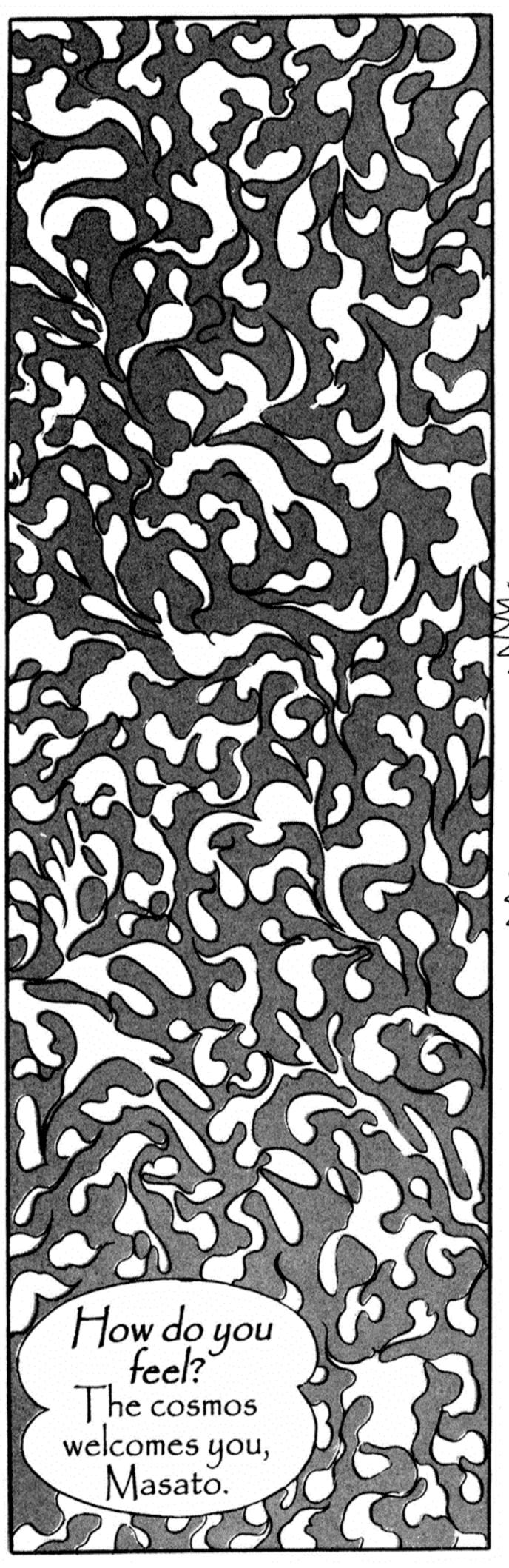








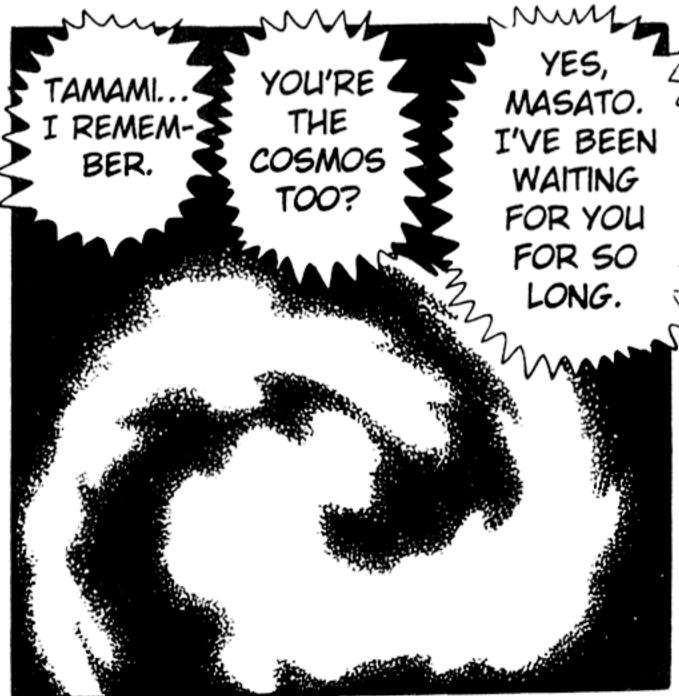




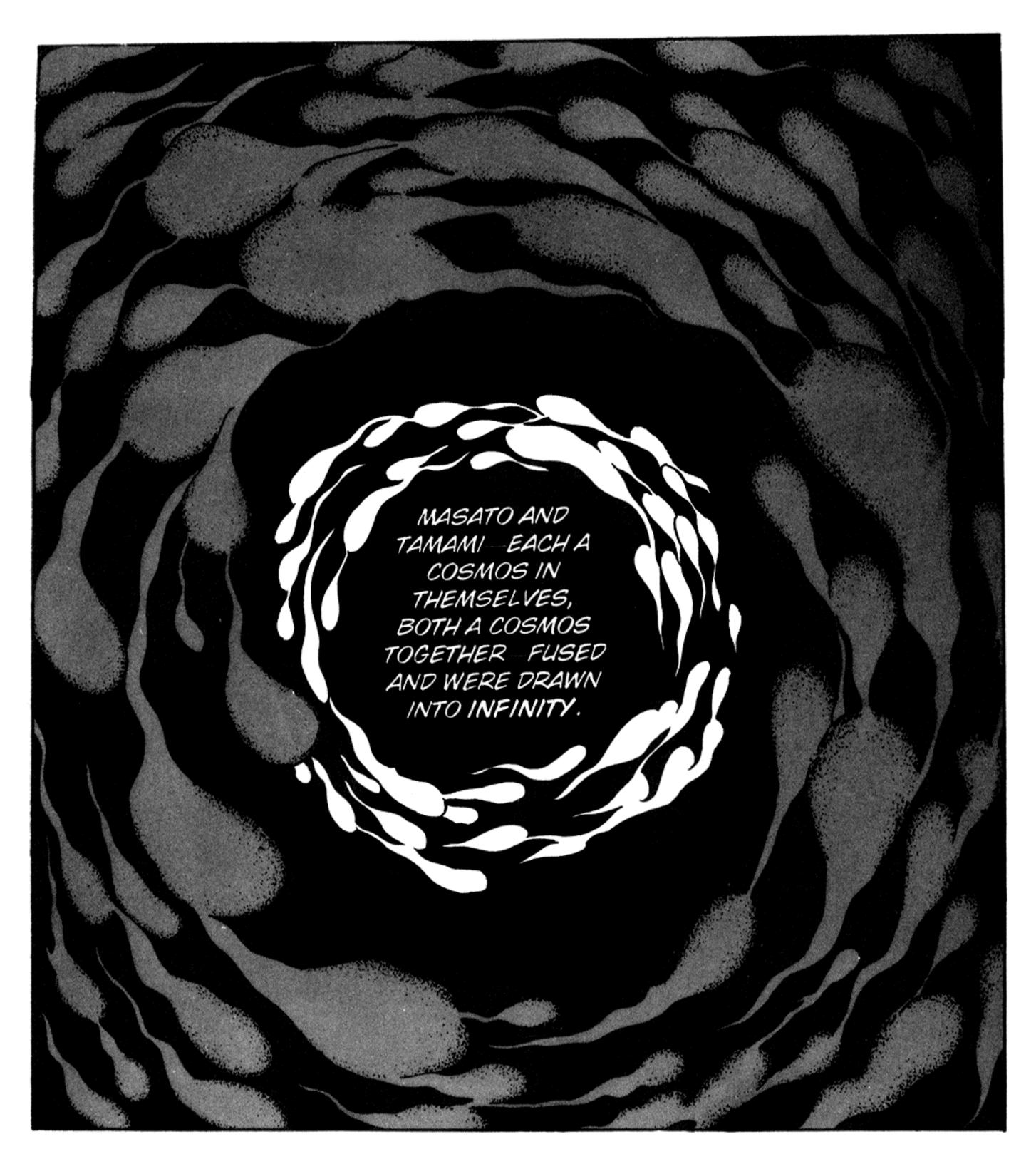
There is a friend who has been waiting for you here.



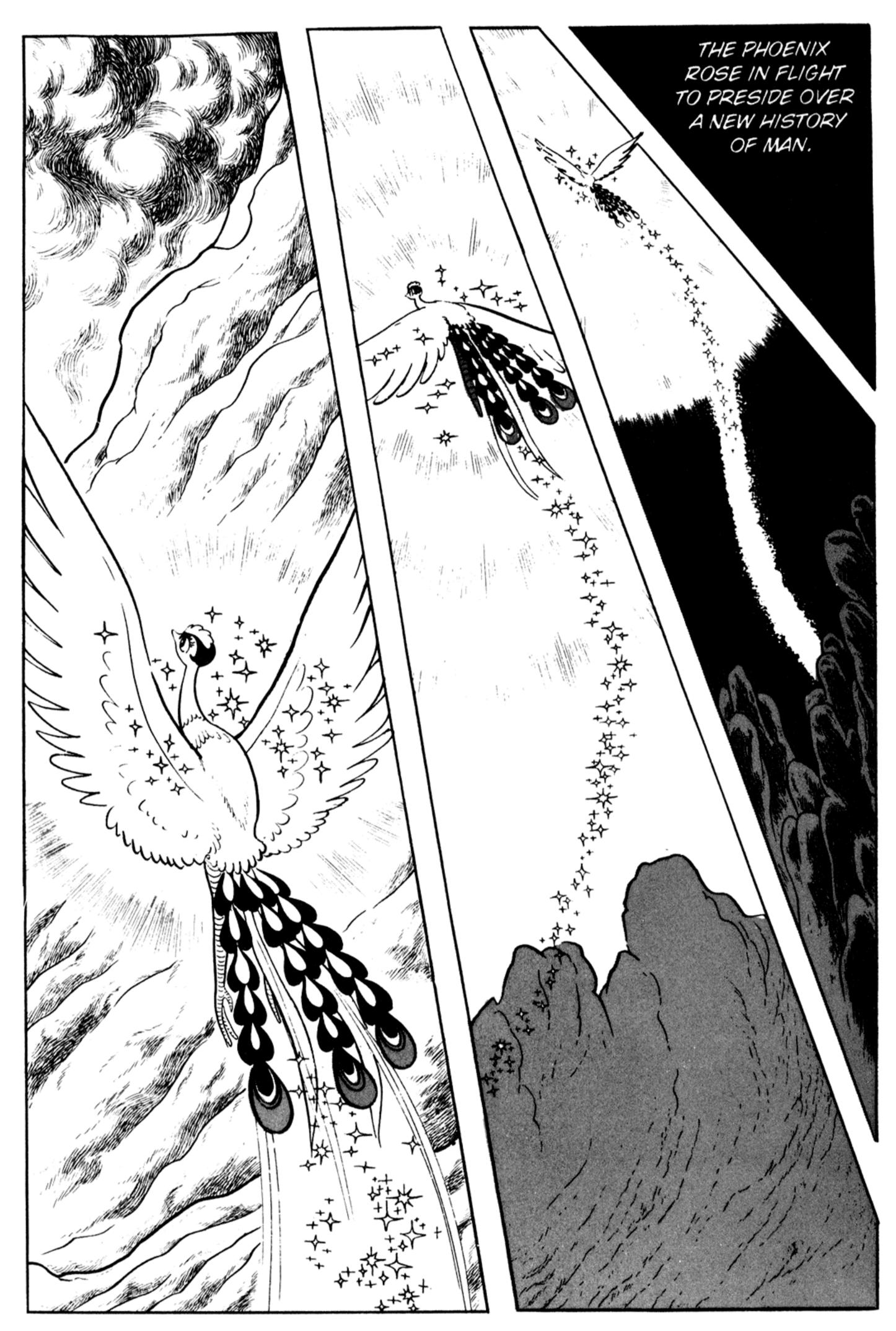


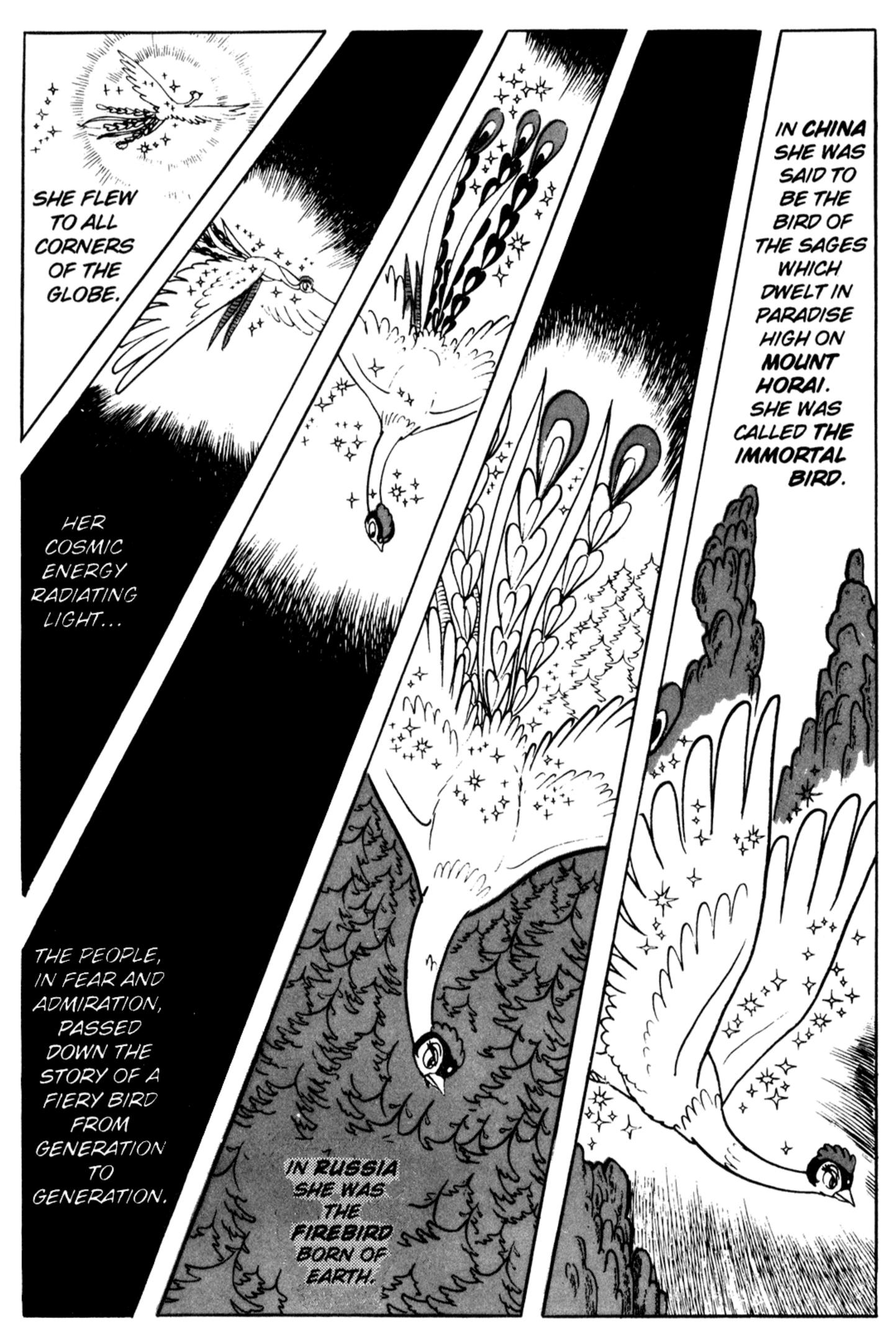


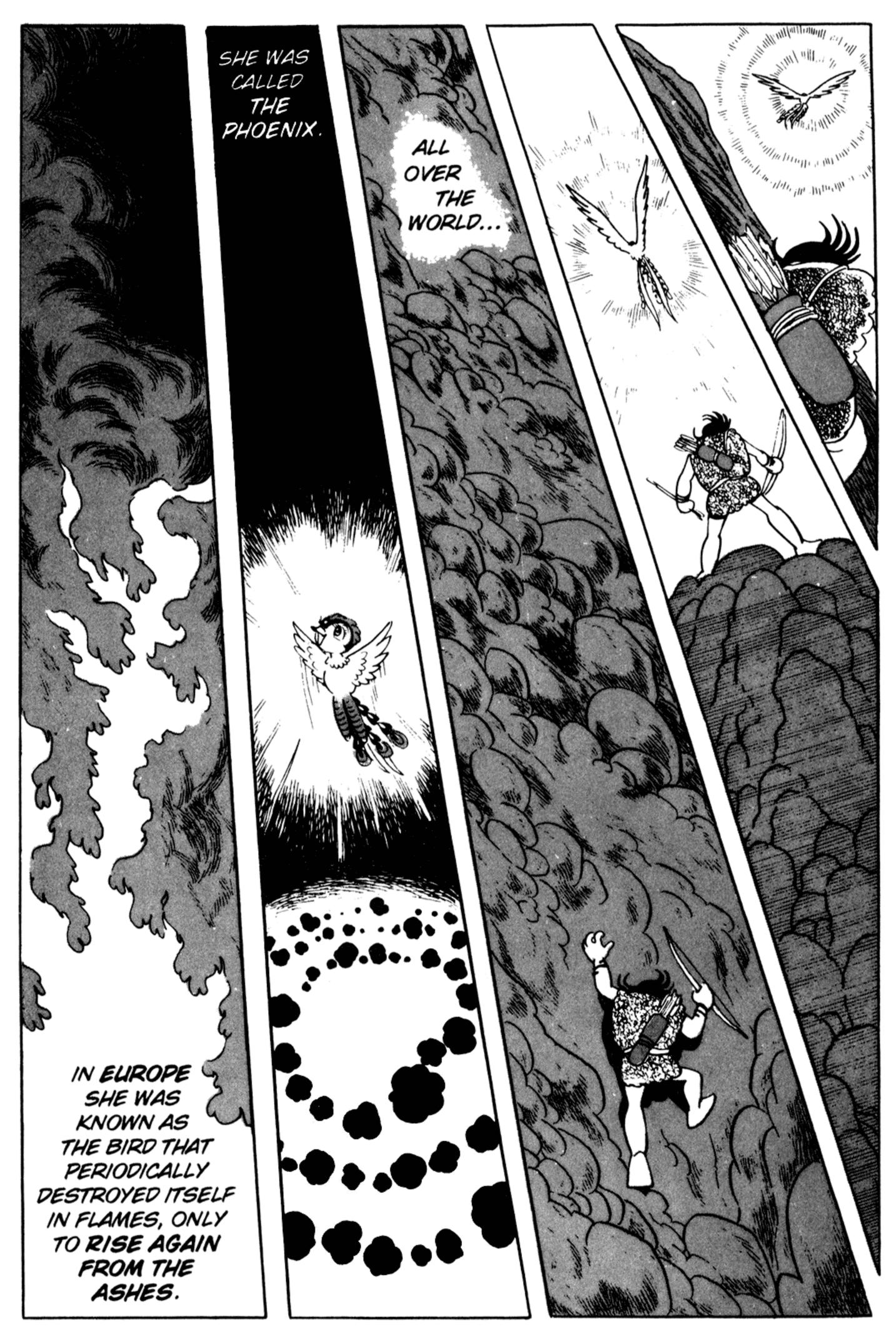


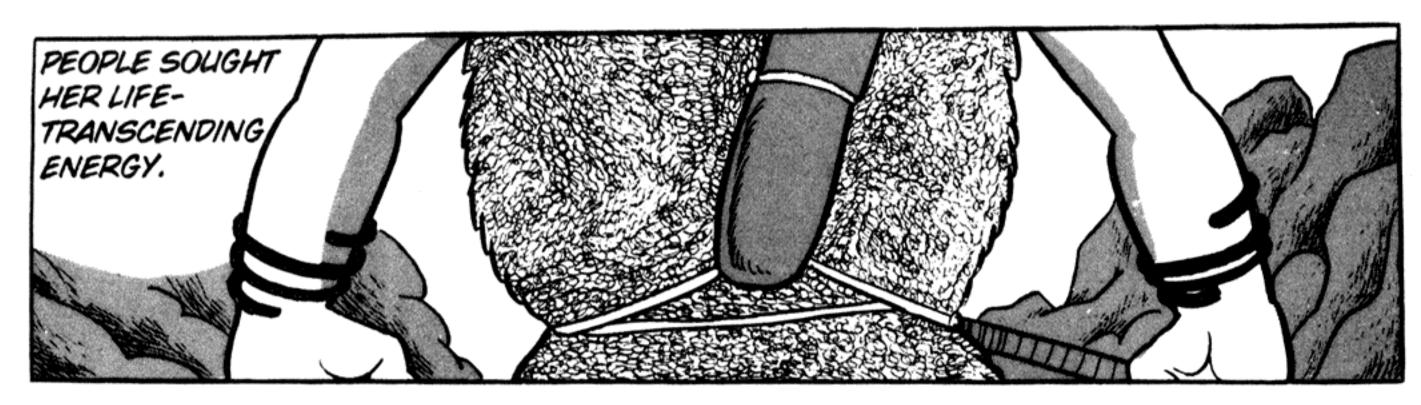




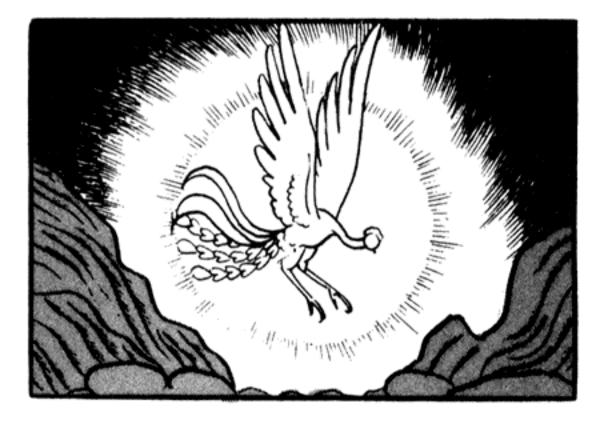


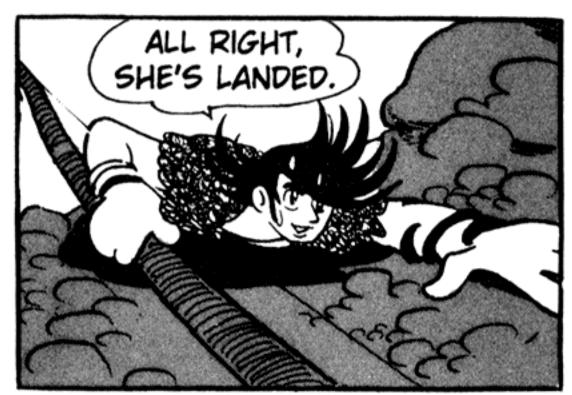


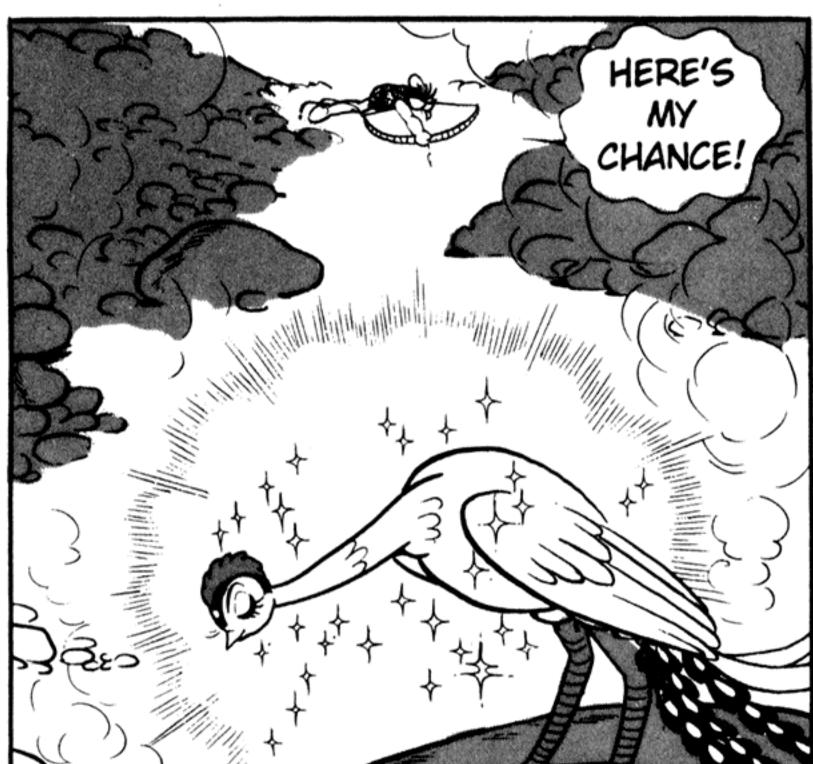












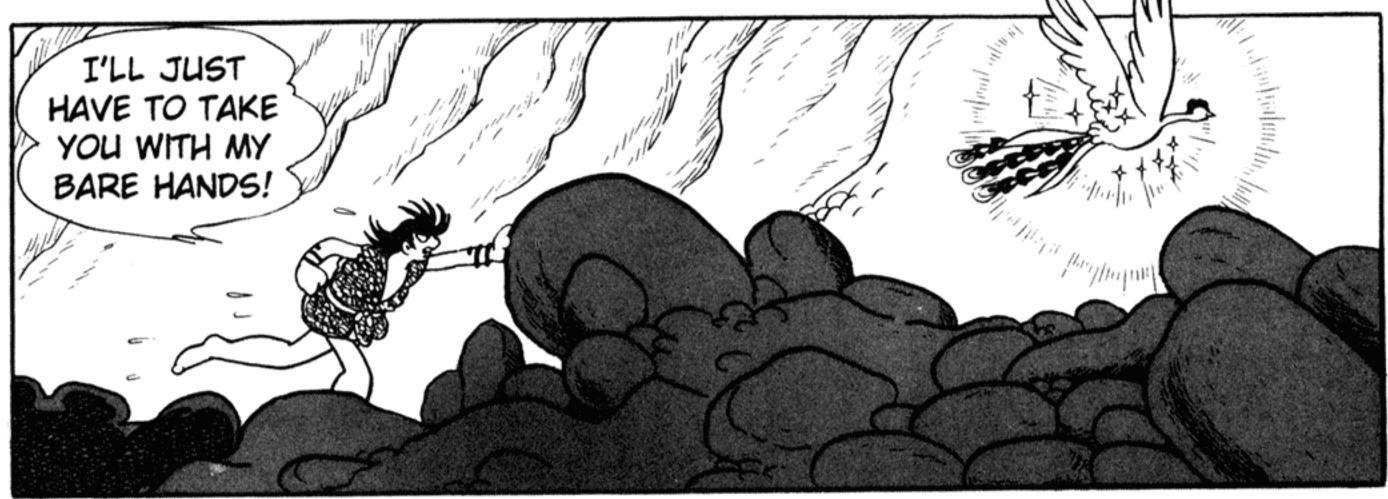




















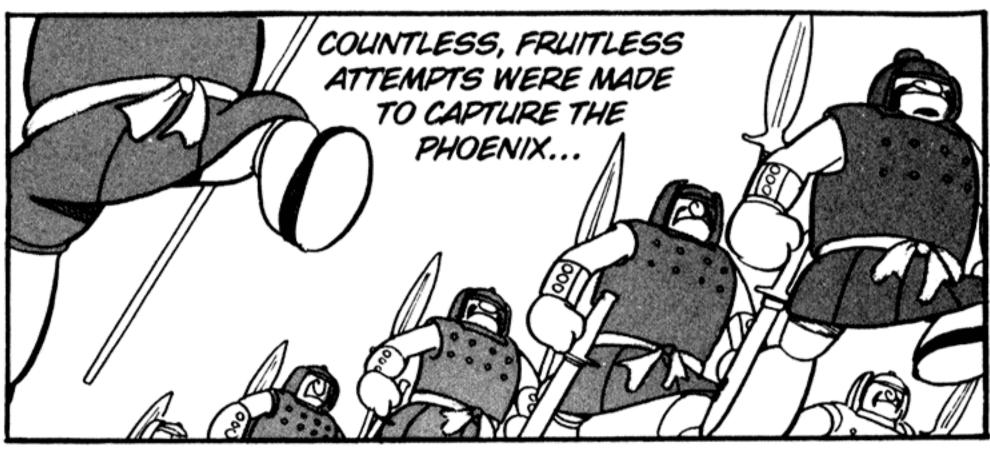


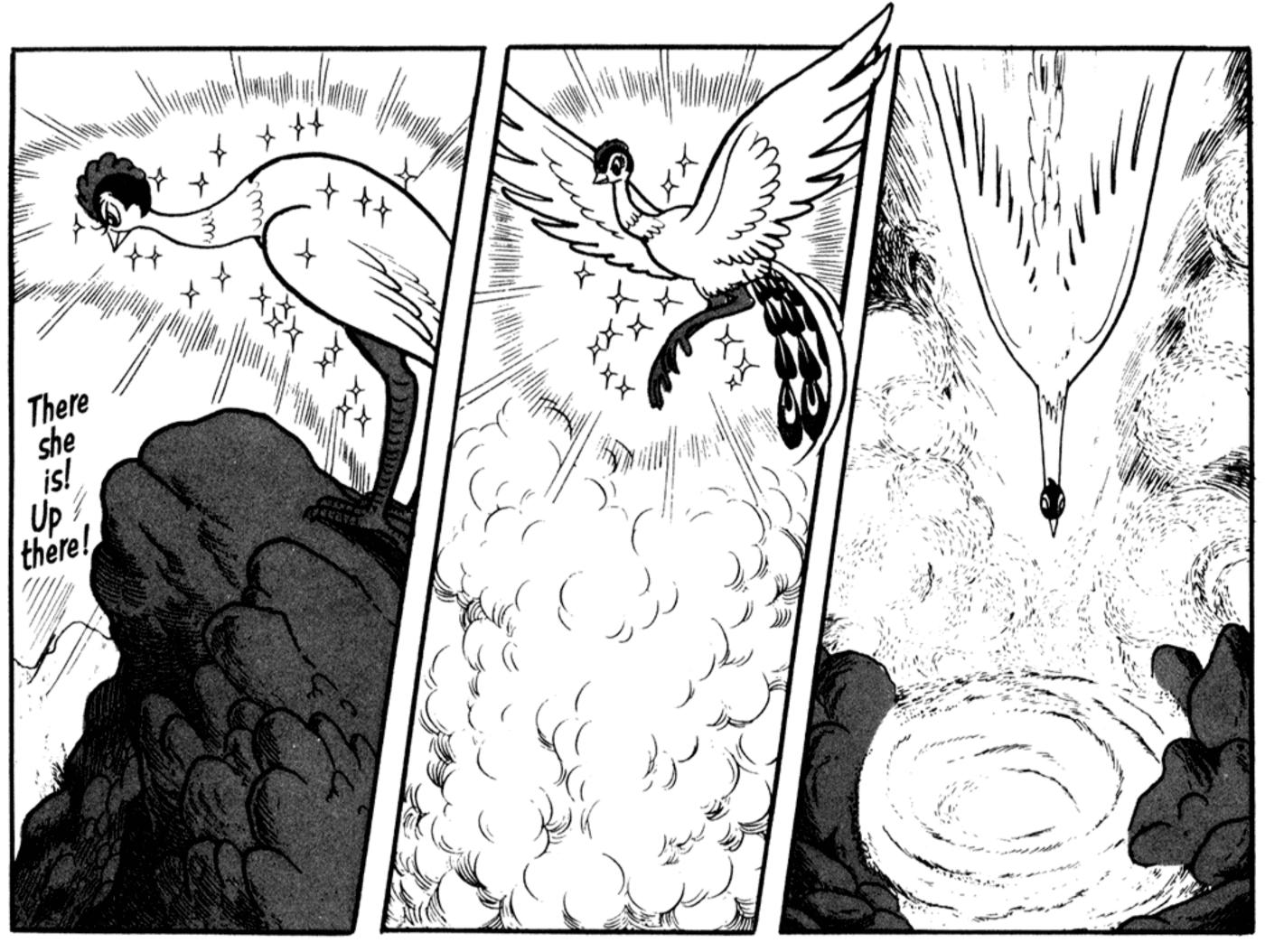






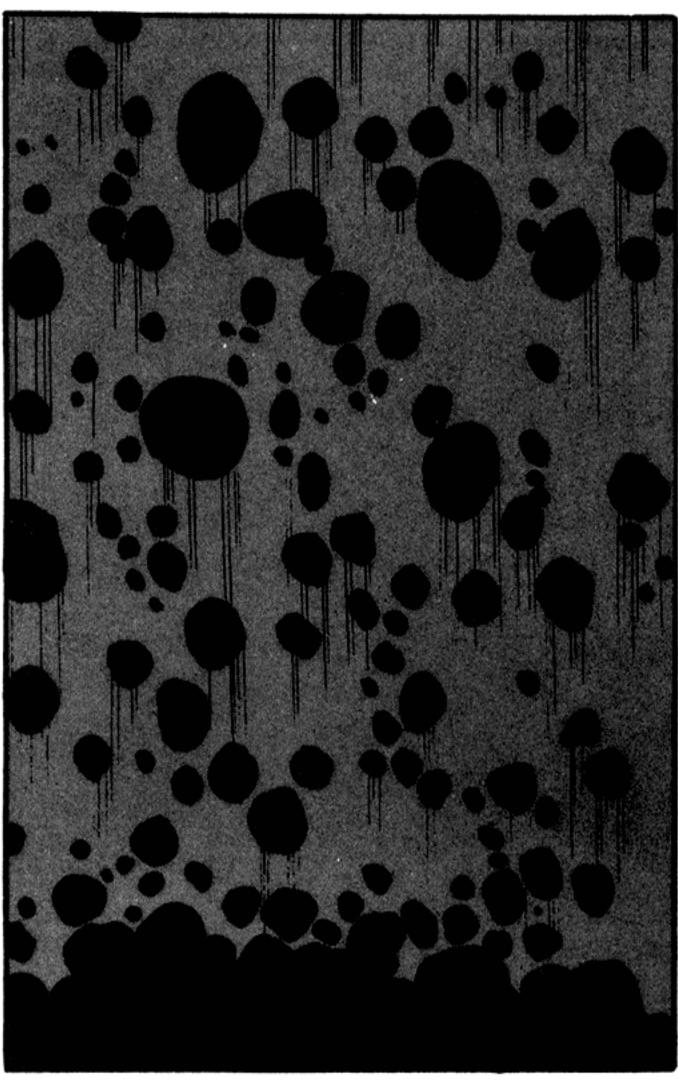




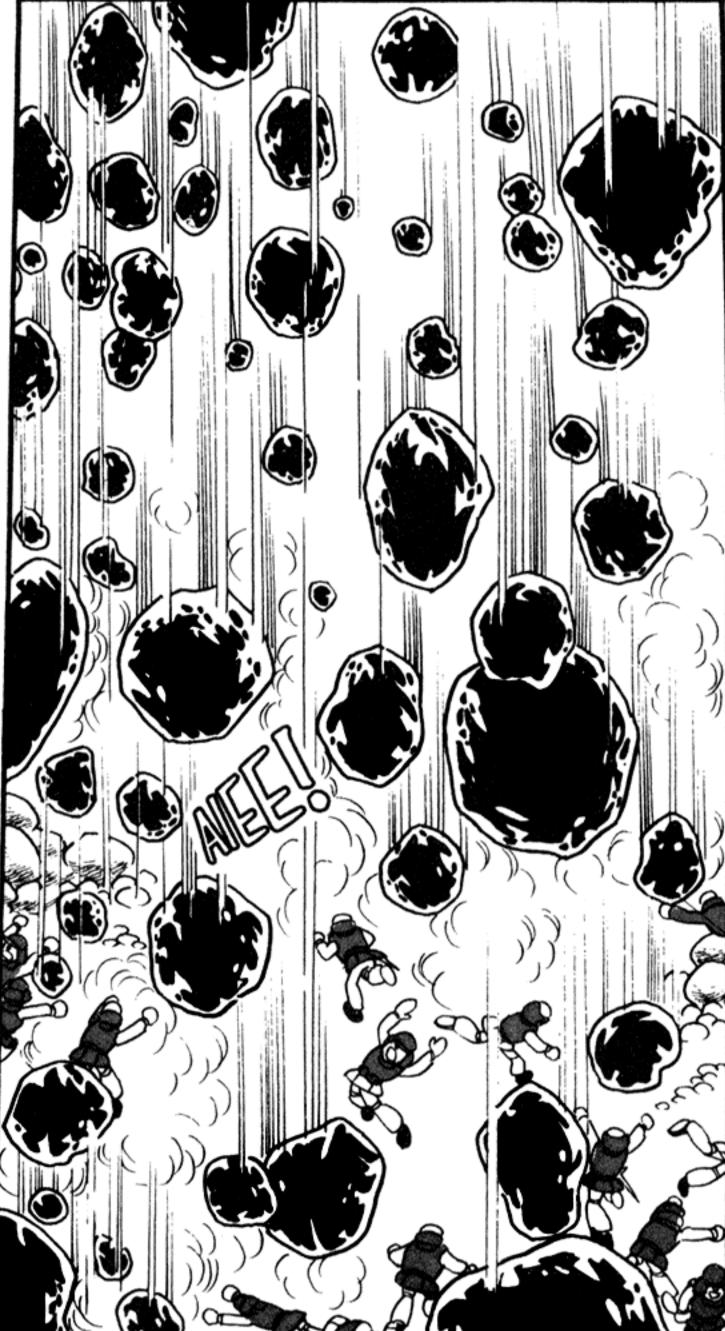


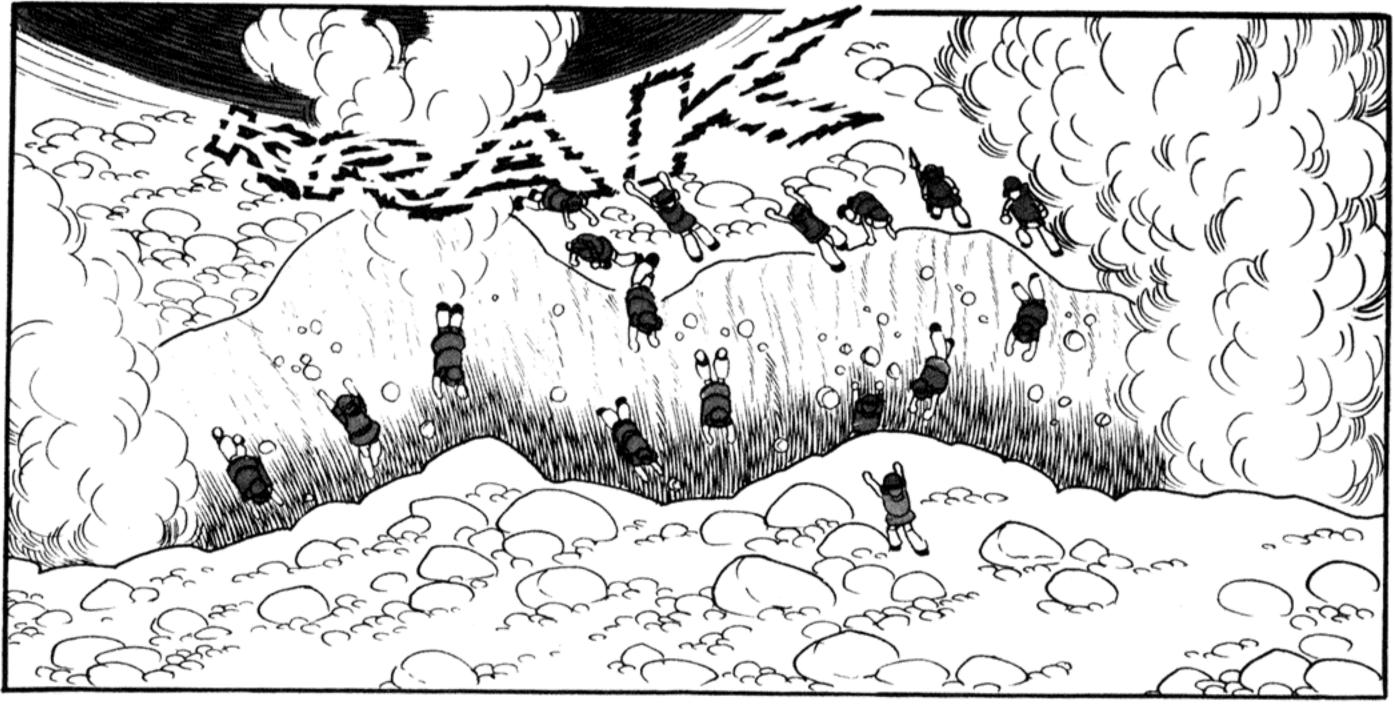








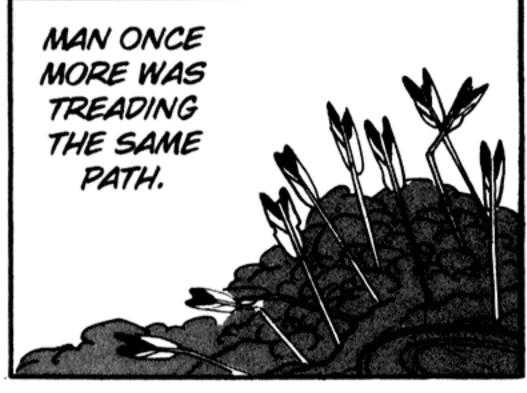


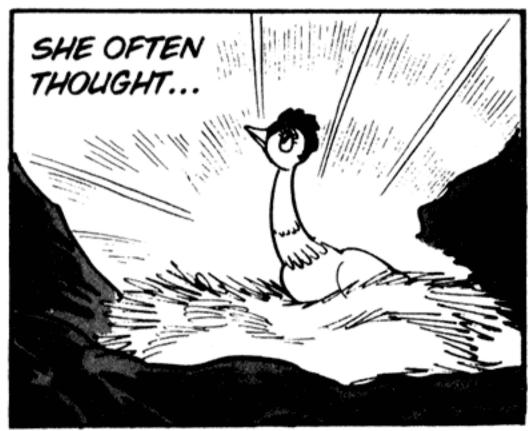






LIFE HAD BEEN DESTROYED,
REAPPEARED, EVOLVED,
FLOURISHED, AND THEN BEEN
DESTROYED AGAIN, COUNTLESS
TIMES, AND THE PHOENIX HAD
WITNESSED THIS.







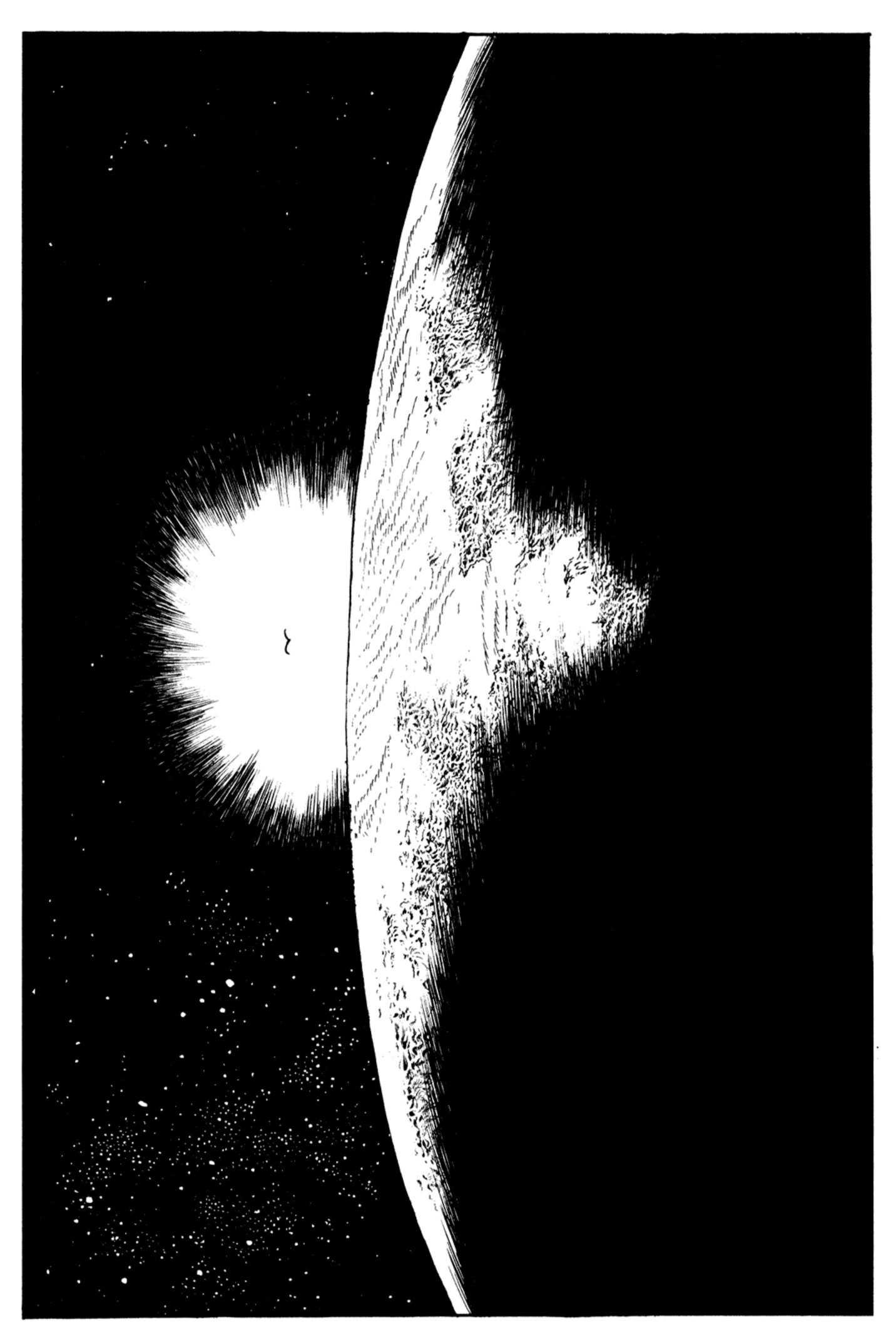












# ABOUT THIS EDITION OF PHOENIX: A TALE OF THE FUTURE

The twelve self-contained yet interlinked stories that compose *Phoenix* (*Hi no tori* in Japanese, literally "Firebird") is considered by many to be the summit of Osamu Tezuka's artistic achievement. Tezuka himself referred to *Phoenix* as his "life work." Painstakingly composed over a span decades (initial versions appeared as early as 1954), serialized in a number of venues, and left incomplete with Tezuka's death in 1989, *Phoenix* represents Tezuka's ambitious attempt to push all he knew about the comics medium to address fundamental questions about existence.

All twelve stories in *Phoenix* are linked by the presence of the mythical bird, an immortal guardian of the universal lifeforce. Read in order, the separate stories jump across time, alternating between a distant future and a distant past, converging on the present, with characters from one story being reincarnated in another. The existing twelve stories, totaling over three thousand pages of work, are sub-titled "Dawn," "Future," "Universe," "Yamato," "Hou-ou," "Resurrection," "Robe of Feathers," "Nostalgia," "Civil War," "Life," "Strange Beings," and "Sun."

This edition, *Phoenix: A Tale of the Future*, is an English translation of the second of the twelve *Phoenix* stories ("Future," or in Japanese, *Miraihen*). "Future" was first serialized in 1967-68 in the monthly magazine *COM*, which was published by Tezuka as a venue to feature work too challenging or experimental for inclusion in mainstream manga magazines. The only other portion of *Phoenix* to appear in English previously is a 27-page excerpt from Dadakai's translation of "Hou-ou," which was printed in Frederik L. Schodt's *Manga! Manga! The World of Japanese Comics*.

### **AFTERWORD**

#### By Takayuki Matsutani

"Tezuka-sensei came to Earth from a distant universe, and when his mission here was accomplished, he returned to outer space..." This notion was expressed several times in the tremendous flood of condolences given by intellectuals, artists, and others active in the fields of manga, film, music, and publishing when Osamu Tezuka passed away thirteen years ago. At the time, my grief over his death was so fresh I dismissed the idea as mere science-fiction fancy. Later, however, as I began sorting through Osamu Tezuka's legacy, I truly came to believe "Tezuka was a space alien"—it was the only adequate way of explaining his extraordinary artistry.

Look at *Phoenix*. I won't go into an analysis of the story; rather, I will just point out that it is one of many manga series he created, that during his career of forty-odd years, Tezuka drew 150,000 pages like those you see here. Simple arithmetic shows this comes out to ten pages a day—without a single day off! That's not all: Tezuka also produced over sixty animation titles (and Astro Boy, for instance, a TV series with two hundred episodes, is counted here as just one title!). Add to this over thirty books of prose, frequent television and radio appearances, lectures, interviews, and travels, not to mention stints as producer or director at various expos and other events...lt seems impossible that one person could have done it all, yet Tezuka did. Moreover, he did it all himself, virtually without any help. Then consider the breadth of subjects and genres he tackled: historical works, contemporary issues, science fiction, politics, culture, education, character-based drama, epics, short stories, picture books for toddlers, mysteries, psychodramas, fantasy, nonsense, satire, and stories for boys, girls, young adults, and mature readers...in other words, everything under the sun.

It is extremely unfortunate that Tezuka did not live to see the 21st century, where so many of his stories are set.

In 2001, Japan entered an unprecedented

economic recession, while the U.S. was assaulted on September 11 by terrorist attacks that far surpassed our wildest imaginings. These attacks then triggered the retaliatory war in Afghanistan, while in the Middle East the Israeli-Palestinian conflict escalated to new heights of violence. The 21st century has gotten off to a horrific start, and now in 2002, the countdown to Armageddon seems only to have accelerated. As globalization moves forward, the world is getting smaller and smaller. If Tezuka were alive today, how would he feel about all this? What kind of message would he send out to children through his works? Sadly, this is something we cannot know.

Although this *Tale of Future* takes place far beyond our time, in the third millennium A.D., Tezuka set Astro Boy's birthday in the opening years of the 21st century—April 7, 2003, to be exact—only fifty years ahead of the time Astro Boy began serialization in 1952. Just seven years after the devastation of World War II, when Japan was still a poor, scrabbling country, Tezuka imagined highrises and underground cities, expressways snaking between skyscrapers, TV phones, trips to the moon, masses of industrial robots, and even a revolt by robots. Many of these things now actually exist in today's world, lending proof to Tezuka's astounding visionary powers. But even more extraordinary to my mind is the fact that, at a time when Japanese cities were still in ruins, when the Japanese people were living day-to-day and hand-to-mouth, and as such put economic recovery above all else, Tezuka—in such works as Jungle Taitei (which began serialization in 1950) and Astro Boy-was addressing environmental issues, calling for coexistence between human beings and other animals, and reminding us to take care of our precious planet Earth. These themes, which also dominate the *Phoenix* series, are the most pressing and relevant issues facing humanity today. That Tezuka's imagination could reach so far amidst the reality of 1950s Japan is the mark of genius.

Tezuka continued working up to three weeks before his death. As his strength waned, and he became too weak even to sit up in bed, he would still struggle with all his might to rise.

"I'm begging you, let me work!" were his final words. His wife desperately tried to calm him down, but Tezuka had always been a workaholic, a man who worked without rest. What made Tezuka

so compulsively creative, so urgently obsessive about his work?

Tezuka experienced World War II as a teenager. He spoke of having seen entire neighborhoods turned into a sea of flames by bombs and charred corpses lying on the streets afterwards. He remembered the deeply comforting sight of lights shining brightly in people's homes the night of August 15, 1945—the first night of peace. The war was finally over, the blackouts a thing of the past, and he savored the return of peace with profound gratitude. But at the same time, he swore to himself never to forget the tragic consequences of war, and to pass on his own experiences of war to the children of the future.

The next year, 1946, Tezuka was studying medicine at Osaka University and also made his debut as a professional manga artist. Although he did brilliant manga work and met with success, Tezuka finished his studies as well and obtained a physician's license. Medicine was, then as now, a highly respected and economically stable profession. In contrast, children's manga were dismissed as cheap entertainment; moreover, only a handful of people could make a living from drawing them. Even so, and in spite of the social conditions of the time, Tezuka chose manga over medicine.

Of course he loved drawing manga, probably loved it more than anything else. But I believe he was driven by something more than that: he chose manga because he felt it was his mission to spread the message of peace and respect for life to the children of the future. And Tezuka probably knew, better than anyone else, that he had staked his future on an amazing medium. Today, computerenhanced Hollywood movies are taking the world by storm. With computer graphics, people can morph easily into different shapes and interact in the same frame with dinosaurs. Some say that manga and animation have lost their advantages and been surpassed. But for those of us who have read Tezuka's works, Hollywood has only now caught up, just barely, with the expressive capacity of manga. Over fifty years ago, Tezuka knew that manga back then an art form still in its infancy—could express anything and everything the imagination could conjure, from the mundane to the utterly fantastic.

However, and this is probably the same all over the world, manga has always been viewed as

inferior to other art forms, such as painting, prose, music, and theater. Manga was denounced by adults, who claimed it had a bad influence on children. Tezuka battled against the censure of these adults all his life, and this fight for acceptance was another driving force in his passion for work.

Some years ago, Japanese newspapers reported an incident in which children were told to bring all their manga books to school so they could throw them into a big bonfire in the yard. Yes, recent book-burnings in Japan focused on manga. I don't claim that all manga are good. As with any other art form, there is good work and bad work. But Tezuka, conscious of the average adult's bias toward manga, worked indefatigably to change that bias. Most important, of course, he created high-quality manga, but he also appeared frequently on TV, wrote essays and articles for magazines and newspapers, and did everything else he could in his crusade to bring manga the recognition it deserved as a legitimate art form.

In the year Tezuka died, a national art museum held an Osamu Tezuka exhibition. No museum of that stature had ever mounted a mangarelated exhibition before. The culture of manga has been supported by many talented artists, most of them inspired by Tezuka, and today, there are numerous manga works that far outstrip novels and films in popularity, scope, and ambition.

The day after Tezuka passed away, a major newspaper eulogized him in an editorial, "Why do Japanese love manga so much? Foreigners apparently find it very strange to see adults engrossed in weekly comic magazines on the train...One explanation for this is that, in their countries, they did not have Osamu Tezuka." Not only was it extremely unusual for a major newspaper, let alone in an editorial, to discuss manga or a manga artist, but this was praise of the highest sort. Yes, manga in Japan today have earned a secure place as a respectable art form.

Osamu Tezuka devoted his entire life to manga, and *Phoenix* is one of his representative works. I hope you enjoy it.

Takayuki Matsutani President, Tezuka Productions

Translated from the Japanese by Akemi Wegmuller

## PHOENIX AND ME

#### By Osamu Tezuka

The serialization of *Jungle Taitei* in *Shonen Jump* ended in 1954, and I was at a loss as to what to create next.

Then I saw Stravinsky's famous ballet, *L'oiseau de Feu*. Of course the ballet itself was excellent, but I was especially intrigued by the prima ballerina dancing as the spirit of the phoenix.

The ballet is based on an old Russian legend about a prince that has been captured by a demon. The spirit of the phoenix saves the prince by acting as a guide for his escape. I thought that this passionate, elegant, and mysterious bird would make a wonderful main character comparable to the likes of Leo from *Jungle Taitei*.

Actually, every country has a legend about a mysterious bird such as the phoenix. In these legends, the symbol of supernatural lifeforce takes form as a bird, such as the immortal bird called the *Hou-ou* from the legend of Hourai-san.

I wanted to utilize this phoenix to portray Japanese history in my own way. The theme would be about man's attachment to life and the complications that arise from greed. The phoenix would be the vehicle that would bring it all together.

As a new challenge, I wanted to start by creating the beginning and then

the end of a long story. The story would then return to an ancient period right after the dawn of man. I would then continue to go back and forth, between past and future. In the end, I would set the story where past and future converge—the present. This story, set in the present, would tie all the previous stories together to form a long drama running from the dawn of man all the way to the distant future.

Each story would stand on its own and seem to have nothing to do with the other stories, but the final story would tie everything together—and for the first time, the reader would realize that the structure of the series is such that each story would be just one part of a much longer story. After all, man's history does not have clear divisions or breaks.

Each episode would portray life from various angles and set up different problems. Moreover, the style of each of the episodes would vary from one another, covering a range of genres: sciencefiction, war story, mystery, comedy.

I don't know how many more years Phoenix will continue, but after it is completed, please go back and read through the whole series again. Otherwise, it will be difficult for me to respond to criticism.

Osamu Tezuka, December 1969

Translated from the Japanese by Andy Nakatani

# ABOUT THIS TRANSLATION An Interview with "Dadakai" —Jared Cook and Frederik Schodt

The story of this translation of Phoenix: A Tale of the Future is an epic tale in and of itself. It is twenty-five years old. When Viz Comics licensed the English-translation rights from Tezuka Productions, we were told that translations of the first five volumes of Phoenix had already been done. Commissioned a quarter of a century ago—but never published—the translations existed only as dim photocopies of the original Japanese publication, with word balloons whited out and written over in English. When we received the manuscript in the mail, the dust had not yet been completely shaken off. The credit: a mysterious outfit known as "Dadakai."

Since then two men have stepped forward to identify themselves as former members of Dadakai. Jared Cook is a television producer, primarily of Japanese commercials, running his own film coordination company, the Chiari Cook Co., since 1985. Frederik Schodt is an interpreter and author of several books, including the groundbreaking tomes Manga! Manga! The World of Japanese Comics and Dreamland Japan: Writings on Modern Manga. Schodt has translated Tezuka's manga adaptation of Crime and Punishment and is working on a book of history, as well as translating the English publication of Tezuka's Astro Boy manga for Dark Horse Comics. This interview was conducted by Carl Gustav Horn and Alvin Lu.

**Frederik Schodt:** I was thinking the other day about what Tezuka would have thought about *Metropolis*, because I went to see *Tron* with Tezuka.

Q: What was that like!?

FS: He wasn't so impressed. He was a very competitive man, and he wasn't very impressed with the future of computer graphics. I think that when he saw *Tron* he thought it was too cold and too sterile, that computer graphics would never be able to achieve the warmth of hand-drawn animation. But he was always interested in what was going on and what other animators were doing. We also went to see Ralph Bakshi's *Lord of the Rings*, for example.

**Q:** Can you go into the history of your Phoenix translation? Why didn't the translation get published at the time?

Jared Cook: We translated *Phoenix* around 1976-77. Fred and I were a little ahead of our time. We knocked on a lot of doors, but the seventies just were not the right time to introduce manga to English speakers. I remember meeting with a rep from Marvel Comics who happened to be in Tokyo. His reaction to our idea of translating Japanese manga into English was not at all inspiring.

I don't think there was much awareness of Japanese culture in America. I visited several animation clubs and groups with Osamu Tezuka in the eighties and became aware of the few but intense followers of Japanese animation, but the phenomenon of Americans starting to collect and appreciate Japanese manga and animation didn't gather steam until the nineties, I think.

I still have relatives that ask me to speak some "Chinese." Americans, in general, don't seem to have a good grasp of geography, except maybe for the areas that we happen to be bombing at the present.

FS: We realized after doing all this work that it was basically too early. People had no idea what Japanese comics were. The attitude was still, "Japanese comics? Are you kidding?" When I wrote my first book, *Manga! Manga!*, I actually had a dispute with my editor about the title, because I was afraid it would be stuck in library card catalogs with "manganese." At the time there would have been no association with comics at all.

Q: The form of the translation is...unique. It's very

carefully handmade.

JC: We were working in an age when copiers were just making their appearance. No computers. The only way we could translate the work and have it live together with the pictures was to white out the dialogue balloons and handwrite the English translation into the boxes. This required some serious editing to make the words fit into their respective "containers," but it also forced us to constantly refer to the pictures and make sure the language was reflecting the drama on the page. It was definitely a hands-on process, requiring the disassembly and reassembly of the books. We regretted that we were unable to flip the pages, so that we could make the English volumes follow the English-style, left-to-right reading direction rather than the right-to-left, Japanese style.

FS: It was all done by hand. With lots of Liquid Paper. This was as close we could get at the time to a readable prototype, and it was expensive to make copies. You can tell it's not a real highquality copy, but we went to a great deal of trouble. I'm embarrassed to say this, but we actually took what we thought was the strongest of the first photocopied five volumes to a printer. We did this because we wanted to conduct a survey of readers, to see what they thought of the story and of manga in general, and we needed multiple copies to do so. But what we took to the printer was one of our rather poor quality originals [points to manuscript], so we wound up with a second-generation bad copy. At that time, it wasn't cheap to take a book of over two hundred pages to a printer, but it was still cheaper than trying to use a copy machine.

**Q:** Do you draw comics yourself?

FS: I do some cartooning, but I don't claim to be a comic artist. Still, in my book *Manga! Manga!*, where I have an excerpt from one volume of *Phoenix*, I really tried to do a semi-professional retouch and lettering job. I was crushed because one reviewer at the time said he liked the selections, but thought the lettering wasn't very professional! It was true, of course, but I had just spent ages and ages trying to get it right. There used to be this clear plastic lettering guide which

people used with a blue pencil to draw reference lines in the balloons before lettering. It had little holes in it, and by rotating part of it, you could basically adjust the height of the letters, the middle line of the letter, the line spacing, and so forth. All comics artists, or at least all the letterers, used it. You would take a ruler, put it on the page, then put this plastic thingamajig on top of it, and with the blue pencil you would draw three or more guide lines which wouldn't show up when the pages were printed. I spent a lot of time on that. Now nobody letters by hand, right? It's all computers, I suppose.

#### Q: What was "Dadakai"?

JC: Fred came up with the name, a play on the Dada art movement and the Japanese word for fret/nonsense. We had a fellow named Shinji Sakamoto who was our "quality control" guy, who checked our translations and also helped on the business end, negotiating contracts, and making phone calls. There was a Japanese woman named Midori who was also an initial member who helped with translation, but I recall that only Fred, Sakamoto, and myself stayed with the *Phoenix* project until completion.

We had absolutely no experience or credits to bring to Tezuka. Tezuka and Matsutani were kind enough and indulgent enough to take a chance on some crazy college students. I think they realized that we were sincere, however. And I think we understood that *Phoenix* was a work that really should be introduced to English readers.

#### **Q:** What other works did you guys translate?

FS: Phoenix was the first work we did. We did the Battlefield series by Leiji Matsumoto after that. I've never asked Matsumoto what he thought of us. Shinji Sakamoto was really into motorcycles, and he knew Matsumoto was really into motorcycles. In fact Matsumoto was the pioneer of mecha; he almost invented the whole concept of mecha in manga. He was really into guns and motorcycles and machines—with an aura of romance. That was what the whole mecha concept was about. So we went to Matsumoto's place on motorcycles. I had a Honda 750, and I wore a huge sheepskin-lined leather jacket. Sakamoto was into

antique motorcycles, and I don't know what motorcycle he went in on, but he was wearing knee-high boots. I can't remember whose bike Jared was on. We roared over to Matsumoto's place and must have looked very strange.

When I was later working at a translating and interpreting firm in Japan, they knew I had this side-thing with manga. Somehow they were approached by a production company in Tokyo. There was a movie being made of Riyoko Ikeda's The Rose of Versailles, a live-action film, and they needed the whole manga series to be translated in a hurry. The film was to be called Lady Oscar. It was one of the most convoluted co-productions in the world. Maybe worse than that. It was based on a Japanese manga about the French Revolution, but the manga had androgynous gender-bending Japanese shojo manga characters. Since the producers were going to make a live-action film based on this, they needed the whole manga series—which is thousands of pages long translated and sent to the screenwriters in LA, who would then turn it into an English screenplay, which would then be used by the French director, Jacques Demy, who would use English actors acting on location in Paris and in Versailles. It was kind of a Mobius-strip-Klein-bottle-mirror-image thing. A real happy cultural goulash. And ultimately the film would be shown in Japan for the Japanese market. The actors themselves were British, they all spoke in English, and they were later subbed into Japanese. No one was speaking French to my knowledge. It actually showed in San Francisco at the Castro once. I know because my postman was raving about it.

Most of the stuff I was doing at this company consisted of incredibly boring business and government reports. Since they knew I was into manga they said, "Hey, you're the man, here you go," so Jared and I sat down and in maybe ten days we did the whole thing—the whole *Rose of Versailles* series. It was quite an extraordinary feat. We wrote in pencil right on copies of the pages of the graphic novel. We may have whited out the balloons, or because of the time factor we may have just written in between the lines of the Japanese. I can't remember. Anyway, that was sent to Hollywood and then to England. The readers must have just been flabbergasted. I never heard anything about our translation again. What

was really tragic is that I never made a copy. We submitted the only copy. It'd be a true historical artifact today. If anybody finds it, I'd like to have it.

What's really funny is that many years later I was approached by a company in Tokyo and asked to translate *The Rose of Versailles*. Two volumes of the series were published in English in Japan, but I had to do that translation from scratch.

**Q:** Which of Dr. Tezuka's works are your favorites? What are some of your favorite manga overall?

JC: The first few volumes of Phoenix are absolutely the best. I think these are the core of Tezuka's "lifework"...The brilliant way Tezuka jumps through time, while still binding the stories together through reincarnated characters, was at its best in the first six volumes. They introduce a cinematic perspective to Japanese manga that was revolutionary. The manipulation of time and character are still absolute works of genius. Some of the visionary aspects are still remarkable for their accuracy. The architecture of the Tokyo Prefecture office building in Shinjuku existed in a volume of *Phoenix* long before the building was actually built. Maybe the architect was a reader of Tezuka, but I think Dr. Tezuka was also inspired in the way he could envision the future.

My favorite manga when I was rummaging through used bookstores in Tokyo were Ashita no Joe, Otoko Oidon, Notari Matsutaro, and the sentimental series Yuhi no Sanchome. Leiji Matsumoto's Battlefield series was also a favorite of mine. I was also a big fan of Hagure Gumo, and even made silk screen T-shirts with the character from Gaki Deka. I'm not sure if any of these would translate well into English. They all have very distinct Japanese cultural themes that would be difficult to render into English. It's almost like trying to translate the information we get from "body language."

**FS:** I was going to university in Japan in 1970-72. It was a very political time, and lots of university students were reading manga. It was a kind of generational badge: "We read manga." Manga were also getting much more interesting. *Gekiga* were appearing; some of them were very political and a lot of the artists were experimenting heavily.

A lot of the most interesting stuff around today still comes from that period. Many of my Japanese friends were reading manga, so they started telling me what they thought was great. I had this one friend, Shuichi Okada—he's a Japan Airlines pilot now, flies jumbos and what-not. I remember he came to me and said, "There's this really cool manga. You gotta read it! It's called the *Phoenix*!" I said, "*Phoenix*? Yeah, right! Will you loan me some copies?" He presented it almost like this religious thing. You know, like a holy work. And when I read it I just thought it was amazing. I never had read anything in manga that grabbed me like that. So Okada has a lot of responsibility for what he did to my life.

It was a special era. The Vietnam War was still going on, the hippie era was still around and hadn't imploded completely, so something with a cosmic theme like *Phoenix* was pretty powerful stuff for someone 20, 21 years old. I was probably reading Herman Hesse, Kurt Vonnegut, Jack Kerouac, the usual stuff the hippie generation read, and then I read *Phoenix*...

**Q:** How did you go about approaching the artists for permission to translate their work?

JC: One phone call to Tezuka Pro and a quickly arranged meeting with Mr. Matsutani, Tezuka's manager, started the ball rolling. Tezuka himself was just getting back on his feet after the dissolution of Mushi Pro, his first company. I think Matsutani, who was also fairly new to the new Tezuka Productions, was eager to start a new project and begin the "resurrection" of Tezuka's manga/animation enterprise. We also spoke to Leiji Matsumoto and Go Nagai, but Tezuka was our best and most foremost contact in the manga world.

FS: We made many visits to Tezuka Pro. They had a tiny reception area, and the rest of the place was totally chaotic. There was all this work going on, and Tezuka himself was always being besieged by editors, so he was off in a room locked away somewhere. We would talk to Mr. Matsutani initially, and then Tezuka would come out, say hello, and we'd talk to him. He had at that time twelve, maybe thirteen assistants. He had one of the largest manga production studios in Japan. In

addition to his assistants, he had his father, who was the president; Mr. Matsutani, who was his manager; and there were office people. Matsutani was his personal manager, which means he sacrificed the best years of his life for Dr. Tezuka. He's the president of Tezuka Productions now. Back then he very rarely slept in his own bed. He usually slept in the office on the sofa. We would go there, and he would be pattering around in his slippers, like everybody else looking really sleepy. He would ward off the editors when they were trying to break down the door, and he would try to take care of Tezuka's schedule to make sure he could get his work done by his deadlines. It's just amazing—he very rarely got a chance to sleep. Anyone who worked with Tezuka very closely, their lives were not exactly made hell, but they didn't sleep a lot.

**Q:** What was it like meeting and working with Dr. Tezuka?

JC: It was amazing to work with Tezuka. I can recall dinners, plane trips, rides, car conferences...The man had an amazing energy. He was truly driven to create. I don't think he slept more than three hours a day. A typical trip to the U.S. would start with a trip to a local movie theater, directly from the airport, to see a new animated film. From there, a bite to eat, and then directly to a meeting for some new project. After that, perhaps he'd go to a meeting of fans, arranged to coincide with his visit. Tezuka would talk and listen for hours without showing any fatigue. From there, he would return to the hotel to continue drawing manga, usually with an editor waiting outside his hotel room door, preparing to hand carry the finished pages back to Japan the next morning. He was truly an amazing individual.

I can recall Fred and I interpreting for him at a comic book convention. We'd interpret in shifts because we could not individually maintain the pace and intensity of Dr. Tezuka's dialogue.

FS: He was very polite and very kind. I've never understood completely why, but he once told me that when he first saw me he thought I was a little scary. I think it's because I'm tall, my hair may have been a bit long, and we didn't have very good Japanese business manners then. We must have

been kind of a shock. Here, out of the blue, were these two foreigners speaking fluent Japanese. There weren't quite as many foreigners speaking Japanese in those days, and I'm sure in the world of manga, other than a few indirect approaches from American publishers or something, they probably had very few foreigners ever coming to the office.

Tezuka was an extraordinarily kind man when he was dealing with friends, fans, or the general public. To his staff and people who were really close to him, he could throw a fit and make life miserable for them, but to us especially, he was extraordinarily kind.

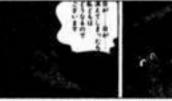
Tezuka had a huge influence on my life, in every way. If you've ever met one person in your life who changed you, you know what I mean. I never would have done so much with manga if I hadn't known Tezuka, and both Jared and I had a long relationship with him that lasted many years after translating Phoenix. Having worked with Tezuka made everything possible, because in Japan human relations are so important. I wouldn't have been able to do Manga! Manga! if I hadn't known Tezuka. Knowing him opened the door to interviewing so many artists, not only for Manga! Manga, but for Dreamland Japan and everything else I've subsequently written. Because of my writings, in 2000 I won the Asahi Newspaper's Special Prize category of their prestigious Osamu Tezuka Cultural Award. I had to give a speech in Japanese on stage in front of hundreds and hundreds of industry and media people, and I nearly choked. I was trying to explain what Tezuka meant to me, but I couldn't do it justice. He changed my life forever.

# A Journey through Time and Space: An Overview of the Complete *Phoenix* Saga

The complete Phoenix saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

#### **Dawn** (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work guotes from the accounts of the Gishiwajinden. Also Jinmu Tousei.



The scene in the Amano lwato myth where

accounts from the legend of compares herself to Amaterasu-Oumikami and a solar eclipse occurs.

#### **Yamato** (1968-69) 320-350 A.D.

Based on the legend of Yamatotakeru-no-mikoto. The dates above were inferred from the account of Old Man Takeru, and from information in Dawn.



Disguised as a woman, Prince Yamato Oguna approaches the Chieftain of the Kumaso and stabs him. As told in the Kiki myth, the prince gets the name "Takeru" from his opponent right before he dies.

#### Karma (Hou-ou) (1969-70)720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix



Akanemaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts



A sci-fi version of the Hagoromo Legend of Miho no Matsubara in Enshu (modern day

Shizuoka). Set during Taira no Masakado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine.

#### Civil War (1978-80) 1172-1189 A.D.

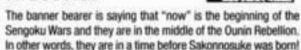
The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan). Using the Heike Monogatari and Gikeiki as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myoun. He came to the capital because he is after the Phoenix.

#### Strange Beings (1981)1468-1498 A.D.

The Sengoku Period (1482-1558). Sakonnosuke, the heir of General Yagi lemasa, cuts down the nun, Yaobikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.





of the Japan-Kudara alliance at Hakusukinoe and Japan's withdrawl from the Korean peninsula, and ends with the struggle for the Emperor Kobun, formerly imperial throne during the Jinshin called Otomo no Miko, is

Sun (1986-88)

663-672 A.D.



the cousin of Takachi no Miko, who is the son of Oama no Miko.

#### Future (1967-68) 3404 A.D.-infinity

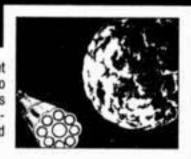
The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

The Yamato Central Main Building Megalopolis. Yamato is one of the five remaining underground cities of



#### Universe (1969) 2577 A.D.

In Orion, a sub-light speed rocket heading towards Earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and



Each of the passengers escapes in an individual escape pod. However, the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are...

#### Resurrection (1970-71)2482-3344 A.D.

In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond Universe and close to the beginning of

Robita and this rocket also make appearances in Future, where Robita stops Rock and then gets shot by him.



#### **Nostalgia** (1976-78) Indeterminate (approx. 25th century)

A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...



headed for Eden-17. The shiny object in the foreground is its sun. The planet is surrounded by a revolving ring of space dust held there by

#### **Life** (1980) 2155-2170 A.D.

Human clones are being created. It's all for high ratings and a publickilling TV game show called Clone Man Hunt.

Animal clones were created for food. Human clones are created for a TV show—the cloning company president speaks as a sponsor. A terrifying plan for a TV show!

Ø·····



#### Sun (1986-88) 2008 A.D.

The "Light Tribe" acquired the Phoenix in space. However, they turn it into an icon and come to control society through religion. Nonbelievers are called "shadows" and are chased out to live underground.

The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.



